This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

UC-NRLF
$B 293 456

Digitized by Google

THE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

IN MEMORY OF

PROFESSOR WILLIAM MERRILL
AND
MRS. IMOGENE MERRILL

Digitized by Google

Digitized by Google

Digitized by Google

COLLEGE SERIES OF LATIN AUTHORS

EDITED BY

CLEMENT LAWRENCE SMITH AND TRACY PECK

SATIRES AND EPISTLES OF HORACE

GREENOUGH

Digitized by Google

Digitized by Google

COLLEGE SERIES OF LATIN AUTHORS

THE

SATIRES AND EPISTLES

OF

HORACE

EDITED, WITH NOTES,

BY

J. B. GREENOUGH

BOSTON
PUBLISHED BY GINN & COMPANY
1888

Digitized by Google

Entered according to Act of Congress, in the year 1887, by
CLEMENT L. SMITH AND TRACY PECK,
in the Office of the Librarian of Congress, at Washington.

Reference 492 02.2

GIFT

ELECTROTYPED BY J. S. CUSHING & CO., BOSTON.

Digitized by Google

770n
1887g

I would dedicate this book, such as it is, to Professor HENRY W. TORREY, but for whose suggestions in regard to the poet it could never have been written at all.

J. B. GREENOUGH.

M703049

Digitized by Google

Digitized by Google

PREFACE.

THIS book is intended for use in the class-room. There are therefore many things in the notes which the advanced Latin scholar may pass over. But the editor has derived so much advantage from editions of the Classics in which the notes reminded him in particular connections of things which in general he knew before, that he has not inquired so much whether a thing was likely to be known, as whether it was likely to be thought of in the connection. The notes are intended not so much to aid the student in the study of the Latin language as in the study of Horace, — what he meant, how he felt, and what prompted him to write as he did. In accordance with the plan of the "College Series," the notes are put at the bottom of the page to facilitate reference. The editor is persuaded that college students sufficiently advanced to undertake Horace, ought no longer to get and recite lessons, but to study the literature, and understand and enjoy it. If the editor's suggestions enable anybody to do this, his purpose will have been accomplished.

J. B. GREENOUGH.

Jan. 1, 1888.

Digitized by Google

Digitized by Google

CONTENTS.

	PAGE
PREFACE	iii
INTRODUCTION TO SATIRES	iv to ix
SATIRES, BOOK I.	1 to 82
" BOOK II.	83 to 158
INTRODUCTION TO EPISTLES	159, 160
EPISTLES, BOOK I.	161 to 237
" BOOK II.	238 to 306

Digitized by Google

Digitized by Google

INTRODUCTION.

HORACE says (*Sat.* I. 10. 74),—

> *. . . An tua demens*
> *Vilibus in ludis dictari carmina malis?*
> *Non ego.*

But his genius and fame very early brought upon him the fate which he deprecates, of having his works used as a literary text-book in all kinds of schools. And this use of his poetry has brought with it several important consequences. In the first place, it insured their preservation to our own times, while so many writers have been absolutely lost. Secondly, it has prevented any serious interpolation by imitators of later times. Thirdly, it has caused an arrangement of his works in manuscripts and in later printed editions which is not chronological but educational. The Satires and Epodes were his earliest poetical efforts, being written, for the most part, about the same time, between B.C. 40 and B.C. 30, though in manuscripts and editions, as well as in educational use, the Odes precede them. Fourthly, it has produced in the manuscripts a state of things that is perhaps unparalleled in those of any other author. Classical authors generally have come down to us in such a form, that by a careful study such as has been given to the subject by the scholars of the last fifty years, the manuscripts can be divided into families, and their genesis and trustworthiness determined with considerable accuracy and certainty. But with Horace, the number and late date of the manuscripts, — some two hundred and fifty, all probably of later date than the tenth century, — along with the uninterrupted cross correction of one

Digitized by Google

by another, caused by the general familiarity with the poet, has made it next to impossible to establish any families, or any precedence of any one over others, or even of any dozen over the rest. So that what we have of Horace is a text very much altered by the tinkering of scholars according to their knowledge and whims, but at the same time checked off by reference to the constant stream of tradition. This process has apparently been going on from the poet's own time. So that very little can be done now in the way of improvement of the text, unless some manuscript should come to light that has lain unused for more than a thousand years. For a description of the manuscripts, the student is referred to Orelli and (less fully) Keller and Holder.

The Satires and the poems generally seem to have been first written for private reading and circulation, somewhat as single poems appear nowadays in ephemeral literature and are later collected into volumes, and not to have been properly published until some time after their composition. Exactly at what time this was done in the case of the Satires is unknown, but we may well suppose that the first book was published before B.C. 33, in which year Horace received from Mæcenas the gift of his Sabine farm, a gift which can hardly be looked upon otherwise than as a return for the compliment of the dedication to Mæcenas in I. 1. There is no clear indication that the two books of Satires were published separately, yet there is a slight difference of style between the two, and the scene with Trebatius in II. 1. seems to indicate a new undertaking, a conclusion which is also strengthened by the completeness of the first book and the evident incompleteness of the second.

The form of composition Horace himself calls *Sermones*, to distinguish it from the higher flights of poetry which he attempts in his lyrics. But the name *Satura* must also have been given to the work at the time (as in II. 1. 1), and has always been the prevailing title.

Digitized by Google

This kind of literature, which is almost entirely, if not entirely, Roman (*Satura quidem tota nostra est*, Quint. X. 1. 93), had not originally the same meaning that *satire* has at present. Its real meaning is "miscellany" (cf. *lanx satura*, *lex satura*), and it was first used, so far as we know, by Ennius (B.C. 239–169) to describe a collection of verse with mixed metres as well as mixed subjects. This meaning was also followed by Pacuvius, his nephew, and later by M. Terentius Varro, the great antiquarian, a contemporary of Cicero. Lucilius, in the time of Africanus the Younger, used the word to denote a series of pictures of life and manners in verse (generally hexameter), more nearly, though not entirely, in the style which we now call satirical. His satires, of which we have fragments, consist of scenes and character sketches from life, and are generally, though not always, aimed at the folly and wickedness of mankind, particularly as found in the party opposed to the clique of Scipio and his friends. The exact connection of Lucilius' efforts with Greek models is not clear. In Horace's time there seems to have been no idea that there was any immediate connection with anything Greek except a remote one with the Old Comedy. Some of the writings of Ennius may have suggested the development that Lucilius gave to satire. There was evidently also among the Romans a strong tendency towards dramatic composition of a lighter kind, as is indicated by the Fescennine and Atellane farces. There was also a strong tendency to "*convicia*," or personal abuse in conversational form, "chaffing," or "Billingsgate." There were also extant at that time some compositions in Greek called Σίλλοι, which seem to have been poetical semidramatic character sketches, something like the prose writings of Lucian. These *Silloi* may have given a suggestion to Ennius and Lucilius; and as the comedy which would naturally have sprung from all these seeds was crowded out by the translation of the more advanced Greek dramas, the Satire seems to have been the result of the comic tendency of the Romans turned

Digitized by Google

by the want of Roman comedy and by the Greek character sketches in another direction. In this sense Satire is an abortive comedy.

The model of Lucilius was exactly followed by Horace, and the result is these two books of Satires, which for genial humor and amusing representation of the vices and follies of mankind, are unequalled in any literature. From the acute observation of human nature and social life that they show, and the felicity of expression that abounds on every page, they have always been among the most admired and most quoted works of ancient literature.

The style is always easy and graceful; never forced nor affected. They must have been written at a dash, however much Horace may have trimmed them and filed them afterwards. They are never labored, notwithstanding the care with which they must have been written, and if an idea attributed to Horace is far-fetched we may be almost sure it is wrong and not Horatian. The difficulties often found in following the thought are not caused, as in some authors, by a labored obscurity. They are the natural consequence of a quick seizing and setting forth of salient points to an audience that could readily supply the missing links.

The peculiar characteristic of Horace is his genial humor. He does not inveigh against the vices of mankind, but sets forth the laughable aspects of their vices, and constantly includes himself among the objects of his satire, being in this respect more like Thackeray than any other author before or since.

Archaisms.—The Satires, in accordance with their colloquial character, are full of expressions such as were used in common life, though they had become antiquated or had never appeared in literature.

E.g., the passive infinitive in *-ier; quīs* for *quibus;* the contracted forms of the perfect, like *erepsemus, surrexe, evasti;*

Digitized by Google

caballus; quid agis; dulcissime rerum; unde mihi lapidem; licebit . . . celebret (II. 2. 59); *mille ovium* (II. 3. 197); *nummo addicere* (II. 5. 109); *quid causae est; soldum; caldior; periclum; narrare* (for *dicere*), etc.

Prosody. — Horace allows himself several liberties in the composition of his verse: —

1. Short syllables lengthened before the caesura.
   qui non defendit, ‖ *alio* . . ., I. 4. 82.
   confidens tumidus ‖ *adeo* . . . (doubtful reading), I. 7. 7.
   ne quis humasse velit ‖ *Aiacem* . . ., II. 3. 187 (originally long).
   Galloni praeconis erat ‖ *acipensere* . . ., II. 2. 47 (originally long).
2. Consonantizing of *i*. *vindemyator*, I. 7. 30.
3. Frequent elisions, perhaps a colloquial usage.
   nulla ne habes vitia, immo alio et fortasse minora, I. 3. 20.
   quam rem agis (doubtful reading), II. 6. 29.
4. Shortening long vowels before another vowel.
   si me amas, I. 9. 38.
5. Synizesis, *cerea*, I. 8. 43, and Contraction, *deicere de saxo*.
6. Hypermetric verses, running over to the next verse (only two).
   . . . *convictore usus amicoque*
   a puero . . ., I. 4. 95.
   . . . *uti ne solus rusve peregreve*
   exirem. . ., I. 6. 102.
7. Hiatus, *nŭm adest* (doubtful reading), II. 2. 28.

Digitized by Google

Digitized by Google

Q. HORATI FLACCI

SERMONES

LIBER PRIMVS

I.

Qui fit, Maecenas, ut nemo, quam sibi sortem
seu ratio dederit seu fors obiecerit, illa
contentus vivat, laudet diversa sequentis?

Title, Sermones. Though this work of Horace is now universally called *Satires*, yet the ancient title seems to have been *Sermones* (*conversations*). See Introduction.

SATIRE I. The main theme is Horace's favorite one, of avarice. As usual, however, he does not at once attack the theme directly, but comes to it sidewise, under cover of a long preamble, which extends as far as v. 28.

VERSE 1. **Maecenas**: this satire by being addressed to Mæcenas, serves as a sort of prologue to the work, and dedicates it to him. This address, as well as the interrogative form of the beginning, gives the conversational tone, of which Horace is fond. — **quam sortem**: notice that the Latin constantly puts the so-called antecedent noun in the relative clause, and puts that clause first in order. This is, no doubt, the earlier and more natural construction, according with the original interrogative character of the Latin relative. Translate by changing the order of the clauses: "*with that lot which*," etc. — **sibi**: the use of the reflexive is due to a feeling of indirect discourse, whereby the thought is put into the mind of the indefinite person spoken of, whose mental state **contentus** represents, and so implies a verb of saying.

2. **ratio**, *choice*, as deliberate or calculated (**ratus**). — **dederit**, *has assigned*. — **obiecerit**, *has thrown in his way*. The preposition **ob** is especially used of things happening by chance; cf. **obvenio**, **obtingo**. The subjunctives are occasioned by the dependence of the relative clauses on the **ut** clause.

3. **laudet**, *praises the lot of, i.e. calls happy*, or *envies*. The subject is an implied **quisque**, suggested by **nemo**. — **diversa**, *different pursuits* (from his own).

Digitized by Google

'O fortunati mercatores!' gravis annis
miles ait, multo iam fractus membra labore.
Contra mercator, navem iactantibus Austris,
'Militia est potior. Quid enim? Concurritur; horae
momento cita mors venit aut victoria laeta.'
Agricolam laudat iuris legumque peritus,
sub galli cantum consultor ubi ostia pulsat.
Ille, datis vadibus qui rure extractus in urbem est,
solos felices viventis clamat in urbe.

4. **O fortunati**, etc.: in accordance with the dramatic form which satire takes (perhaps on account of its origin, see Introduction), Horace gives the direct words of the persons referred to. — **fortunati**: as getting wealth without the toils to which the soldier is exposed. — **gravis annis**, *i.e.* he is getting old, but is not rich yet, while the toils are more grievous to him. Another reading, **armis**, is possible, but not so good.

5. **fractus**, *shattered*. — **membra**, *frame*. — **labore**: the battles of the Romans were won by the spade even more than by the sword, and in full marching order the soldier carried a weight of from forty to sixty pounds.

6. **mercator**: it must be remembered that the mercator is a *trader* who sails with his wares in his own ship; hence **iactantibus austris**. — **austris**: the south wind is an especially squally and rainy wind in the Mediterranean. Cf. *Il.* II. 145; Hor. *Od.* I. 7. 16. The word may be translated *southwesters*, or *southerly gales*.

7. **potior**: it is the long and tedious suffering that affects the trader, and he contrasts with it the short and sudden danger of battle. — **quid enim**, *of course* (lit. *why? in fact*). Cf. II. 3. 132, and **quid est** as an expression of assent. **enim** does not here have its explanatory force, but the earlier one of *in fact*, as in **quia enim**, **quippe enim**, **immo enim**. Cf. **quisnam**, etc. — **concurritur**, *the onset comes*.

8. **momento**, *short space*. — **laeta**: as enriching the soldier by booty. These occupations are all here looked upon as means of gain (cf. v. 28).

9. **iuris legumque peritus**, *the learned man of law and statute*, though of course **iuris**, etc., belong to **peritus**. The jurisconsult, or consulting lawyer, is referred to, who was not an advocate, but gave opinions for fees. — **agricolam**: because he does not have to get up at so early an hour.

10. **sub galli cantum**: as the proceedings of the Roman courts began at an early hour, the client must get advice at a still earlier one, but of course the statement here is hyperbolical.

11. **ille**, *the other*. — **datis vadibus**: the defendant, on answering to the first summons in a court of law, gave bail for his appearance at a subsequent day for the hearing. Cf. I. 9. 36. — **in urbem**: all the legal and other official business was transacted in the city itself, though many of the tribes lived many miles away. — **rure**, *i.e. from his farm*.

12. **in urbe**: naturally the countryman thinks those who live in the

Digitized by Google

Cetera de genere hoc, adeo sunt multa, loquacem
delassare valent Fabium. Ne te morer, audi
quo rem deducam. Si quis deus, 'En ego,' dicat,
'iam faciam quod voltis: eris tu, qui modo miles,
mercator; tu, consultus modo, rusticus: hinc vos,
vos hinc mutatis discedite partibus. — Heia!
quid statis?' — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Iuppiter ambas
iratus buccas inflet, neque se fore posthac
tam facilem dicat, votis ut praebeat aurem?

city would not have to get up so early. — **cetera de genere hoc,** *the other cases of this kind.* An old formula, borrowed by the poet from Lucretius.

13. **adeo,** *so,* to the degree indicated by the fact stated (not as a result, but directly) in **valent.** The same idea might be expressed as a result by **ut valeant,** but it would be more formal. This reference of demonstrative words to something not expressed but implied in the context is very common in Latin, and, indeed, in all languages, for that matter.

14. **delassare,** *i.e.* if he should undertake to enumerate them. — **valent,** *are enough to.* — **Fabium:** an old scholiast says the reference is to Q. Fabius Maximus of Narbo, who wrote on the Stoic philosophy in the wordy style of that sect. And, as this also agrees with the allusions in *Sat.* I. 2. 134, the two may well be the same person.

15. **quo rem deducam,** *the point I am coming to* (lit. *whither I am bringing the matter*), *i.e.* the insincerity of men in these wishes to change their lot. This insincerity he shows dramatically by introducing an imaginary scene of a god appearing and offering to grant their wishes. In such a case they would refuse. The reason why, which is their love of money, he begins to state in v. 28, which brings him to his main theme.

15. **en,** *look you.* — **ego:** the expression of **ego** by its emphasis gives a force something like "You want to have your lots changed; well, then, *I'll* do it for you."

17. **hinc,** *to that side;* lit. *from this side,* like **a parte dextra.** — **mutatis,** *changing.* The perf. part. is often best rendered by our present, which the Latin lacks.

18. **partibus,** *rôles,* the regular theatrical word. — **heia,** *halloo,* as if he said, "What does this mean? I thought you wanted to change."

19. **quid statis?** *why do you stand there? i.e.* instead of starting, as they are bidden in **discedite.** — **nolint,** *they wouldn't care to, would refuse,* the apodosis to **dicat,** v. 15. — **licet,** *they might.* One expects the subjunctive, but verbs of this kind take the indicative, in cases where there is a protasis expressed or implied.

21. **buccas inflet:** to show the extreme inconsistency of the behavior of these persons, the poet gives a comic picture of Jove's wrath, probably borrowed from the stage.

Digitized by Google

Praeterea, ne sic, ut qui iocularia, ridens
percurram, (quamquam ridentem dicere verum
quid vetat? ut pueris olim dant crustula blandi
doctores, elementa velint ut discere prima;
sed tamen amoto quaeramus seria ludo;)
ille gravem duro terram qui vertit aratro,
perfidus hic caupo miles nautaeque per omne
audaces mare qui currunt, hac mente laborem
sese ferre, senes ut in otia tuta recedant,
aiunt, cum sibi sint congesta cibaria: sicut
parvola (nam exemplo est) magni formica laboris

23. **praeterea**, *furthermore*, or *to continue*. — **qui**: supply the verb from **percurram**.

24. **ridentem**, *with laughter*. — **quamquam**, *though*, corrective to the preceding, not strictly opposed to **tamen**.

25. **quid vetat**? *what law forbids?* — **pueris**, *children*, the word being used often for both sexes. — **olim**, *now and then*. — **crustula**, *cookies, tarts, gingerbread*, evidently much like our own in modern times, though perhaps more elaborate. The name is from their being baked hard. — **blandi**, *coaxing*.

26. **elementa prima**, *their A-B-C's*.

27. **sed tamen**, *but still* (though we might with propriety go on in this vein). — **quaeramus**, *let us turn to*.

28. Here begins the real subject, but even here Horace attacks it carefully, beginning with the excuse of the money-getter. — **gravem duro**: these words are intended to heighten the color of the picture by indicating the hard labor which the farmer undergoes to gain wealth.

29. **perfidus caupo**: these words seem out of place, as the context would naturally have some word referring to the jurisconsult. But we may suppose that Horace abandons the lawyer because, though a good opposite to the farmer, yet he seeks honor more than money; and so in this place Horace substitutes the huckster. Certainly the epithet **perfidus** is more appropriate for the latter than the former. The rest of the satire does not follow the same line of thought, but presents another phase of the dissatisfaction of men, not with what they do, but with what they have; but this is only the other side of the same thing, and is the real reason why they would not change if they could.

30. **mente**, *idea, purpose*.

31. **senes**, *in their old age*. — **tuta**, *untroubled, i.e.* by the toils and dangers they have undergone before.

32. **cum sibi**, etc., *when they have heaped up a sufficient store*. — **cibaria**, lit. *rations* or *subsistence;* which Horace makes them say in allusion to the gathered store of the ant, referred to below.

33. **parvola**: inserted to set off the force of **magni**; not a merely ornamental epithet, for such are rare in this work, and are not to be

Digitized by Google

ore trahit quodcumque potest atque addit acervo,
quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
non usquam prorepit et illis utitur ante
quaesitis sapiens; cum te neque fervidus aestus
demoveat lucro, neque hiemps, ignis, mare, ferrum,
nil obstet tibi, dum ne sit te ditior alter.

Quid iuvat immensum te argenti pondus et auri
furtim defossa timidum deponere terra?
'Quod si comminuas, vilem redigatur ad assem.'
At ni id fit, quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum,

presumed. — **exemplo est**, *she is their pattern, i.e.* they justify themselves by her example, but, as Horace shows, their conduct is different from hers. See v. 36. — **laboris**: a qualitative genitive. That construction is unusual without a general word like **animal**, but this may be a conversational idiom.

36. **inversum**, *changing, closing;* lit. turned back to begin again. — **Aquarius**: the sun is in this constellation about the middle of January, at which time really begins the short Italian winter.

38. **sapiens**, *i.e.* she knows enough to gather provision in summer and stay at home in winter; another reading, **patiens**, which is very old, would mean *contented*, not greedy for more. Cf. II. 6. 91. — **cum te**, etc., *i.e.* though the searcher for gain makes the ant his pattern, yet he does not follow her in her use of what she gets but still accumulates, undeterred by any peril. — **aestus**, etc.: proverbial expressions for obstacles, just as we say "go through fire and water."

40. **dum ne**, *so long as . . . not, i.e.* provided you can outstrip your neighbor in getting gain (cf. Cic. de Off. 3. 21). — **alter**, *your neighbor.* **Alter** is used for any one of a class opposed to some particular person mentioned.

41. **quid iuvat?** *i.e.* what good does this acquisition of wealth do, which you don't use? — **immensum**, *enormous, countless.*

42. **furtim**, etc., *stealthily.* The picture is of a miser hiding his gold in the earth (the usual place in ancient times) while anxiously watching that no one shall see where.

43. **quod si**, etc.: the miser's reply. The moment you begin to take from the heap it all goes. "Change a ten-dollar bill, and it is all gone." — **assem**: the copper coin of account of the Romans, worth at this time about one cent.

44. **at ni**: Horace's reply. — **quid pulchri**: a colloquial form of expression for the abstract. — **acervus**: notice that, as the main idea is that of amassing wealth generally, the figure under which the wealth is represented constantly changes.

45. **triverit**, *suppose it yields;* the hortatory subj. used in a concession. — **area**, *threshing floor.* The ancients threshed their grain

Digitized by Google

non tuus hoc capiet venter plus ac meus: ut si
reticulum panis venalis inter onusto
forte vehas umero, nihilo plus accipias quam
qui nil portarit. Vel dic, quid referat intra
naturae finis viventi, iugera centum an
mille aret? 'At suave est ex magno tollere acervo.'
Dum ex parvo nobis tantundem haurire relinquas,
cur tua plus laudes cumeris granaria nostris?
ut tibi si sit opus liquidi non amplius urna,
vel cyatho, et dicas, 'Magno de flumine mallem
quam ex hoc fonticulo tantundem sumere.' Eo fit,
plenior ut si quos delectet copia iusto,
cum ripa simul avolsos ferat Aufidus acer;
at qui tantuli eget quanto est opus, is neque limo
turbatam haurit aquam, neque vitam amittit in undis.

by making a hard clay floor in the open air, and treading out the grain with cattle, — a method which is still used in Greece and Italy. — **milia**, *i.e.* **modium**, *pecks;* but we may translate bushels.

46. **ac**, *than*, an archaic use preserved in poetry and conversation. — **ut si**, *just as, if, i.e.* though you have the trouble of taking care of your great crop, you can't enjoy any more than the rest; just as the slave who happens to be carrying the rations in a train gets no more than his share, for all that.

47. **venalis**, *a gang of slaves.*

49. **referat**: notice the rē, from **refert**, not **refero**.

50. **finis**, the limits which nature sets to our wants. — **viventi**, the usual construction is genitive, but it may be that the colloquial or popular construction was dative.

51. **at suave est**, *but it is so sweet*, etc.; the miser's reply.

52. **relinquas nobis**, *let me draw.* Cf. Eng. *leave* in "leave me be."

53. **cumeris**, *baskets;* opposed to the greater store implied in **granaria**.

54. **urna**, a measure of three gallons, *a jar.* — **cyatho**, also a measure, of about a twelfth of a pint, *a spoonful.*

55. **mallem**: this reading is perhaps preferable to **malim**, inasmuch as **hoc** seems to indicate that the person supposed has the spring to draw from but not the river; hence the construction might naturally be contrary to fact.

56. **eo**, *in that way, i.e.* on account of this desire to take from a great quantity.

57. **si quos delectet**, *whoever takes pleasure in*, etc. The statement is a kind of parable continuing the case supposed in v. 54.

58. **Aufidus**: Horace as usual takes a particular river, the one near his birthplace, to represent any rapid stream.

60. **turbatam**, *turbid;* but also of life, *unquiet.* — **vitam**: implying that riches are likely to be one's ruin.

Digitized by Google

At bona pars hominum, decepta cupidine falso,
'Nil satis est,' inquit, 'quia tanti quantum habeas sis.'
Quid facias illi? Iubeas miserum esse, libenter
quatenus id facit; ut quidam memoratur Athenis
sordidus ac dives, populi contemnere voces
sic solitus: 'Populus me sibilat, at mihi plaudo
ipse domi, simul ac nummos contemplor in arca.'
Tantalus a labris sitiens fugientia captat
flumina. . . . Quid rides? Mutato nomine, de te
fabula narratur; congestis undique saccis
indormis inhians, et tamquam parcere sacris
cogeris, aut pictis tamquam gaudere tabellis.

61. **at**: the Ms. authority is perhaps in favor of **ut**, which would introduce another comparison like **ut** in v. 54. The sense, however, seems better with **at**, as if Horace said, "All this is true, yet men won't act accordingly, but justify their seeking of gain, by v. 62, which shows them to be incurable"; hence **quid facias**, etc. — **bona pars**, *the best part, i.e.* the greatest. — **falso**, *vain, i.e.* for which there is no real good as its object.

62. **tanti sis**, *you are rated at*, etc. The subjunctive is the regular one of the second person with indefinite subject. — **quantum**, *what.*

63. **quid facias illi**? *what can you do for a man like that? i.e.* one who is determined to go on in this way, as is indicated by **nil satis est.** — **miserum esse**, *enjoy his misery;* but the expression has the idea of an imprecation, like "go and be hanged." — **libenter**: *i.e.* with his eyes open, knowing the true state of the case.

64. **quatenus**, here *inasmuch as* (which is an expression of the same origin in English). — **ut quidam**, etc.: implying that he must get his consolation for his misery out of the wretched pleasure of avarice, as was the case with the Athenian.

65. **contemnere**, *scorn, saying to himself.* — **voces**, *cries*, of the populace as they hooted after him.

66. **at mihi plaudo**: *i.e.* I take my satisfaction for the hisses of the people in my approval of myself.

68. **Tantalus**, etc.: Horace begins as though he were going to warn the miser by the story of Tantalus in the world below, in the manner of a preacher of virtue, a class of men not held in much respect. See *Sat.* II. 3 and I. 1. 120.

69. **quid rides**: the miser, who has no longer any belief in the stories of Hades, or any care for this sort of preaching, laughs at Horace's attempt to convert him with the fables of the world below. But Horace turns upon him, and shows that Tantalus' fate is not a future terror, but *his* condition *now.* He then proceeds to prove the similarity of his condition with that of Tantalus, in sight of good things which he cannot enjoy.

71. **inhians**, *gloating, i.e.* with his mouth open, staring at them in admiration, as if he would like to eat them, and continuing his enjoy-

Digitized by Google

Nescis quo valeat nummus, quem praebeat usum?
Panis ematur, holus, vini sextarius, adde
quis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
formidare malos fures, incendia, servos,
ne te compilent fugientes, hoc iuvat? Horum
semper ego optarem pauperrimus esse bonorum.
At si condoluit temptatum frigore corpus,
aut alius casus lecto te affixit, habes qui
assideat, fomenta paret, medicum roget, ut te
suscitet ac gnatis reddat carisque propinquis.
Non uxor salvum te volt, non filius; omnes
vicini oderunt, noti, pueri atque puellae.
Miraris, cum tu argento post omnia ponas,
si nemo praestet, quem non merearis, amorem?
At si cognatos, nullo natura labore

ment of them till he falls asleep. — **tanquam**, with **sacris**.

73. **nescis quo**, etc.: *i.e.* "Don't you know what can be done with all this money you have, that you keep it in this way untouched?" He begins as if he were going to state some grand object, but suddenly turning, he gives merely the absolute wants of humanity. He thereby implies that this, after all, is the only thing money can do. The turn is not strictly logical, but all the more effective for that.

75. **quis** = **quibus**. — **doleat... negatis**, *suffers from the want of.*

76. **an**, etc.: here used, as often, in a kind of *reductio ad absurdum*. Prosaically expressed, "Isn't money to be used to be a blessing, or do you enjoy, etc.," the other alternative, which is obviously absurd.

79. **optarem**: *i.e.* if the case were mine; hence imperfect. The reading **optarim** has a more general sense.

80. **at si**, etc., *but of course*, etc., an argument in favor of the miser, but with obvious irony. — **temptatum**, *attacked*, a regular word. — **frigore**, *a chill*, referring to the fevers so common in Italy.

82. **assideat**, *nurse*, an almost technical word. — **roget**, *call in*, also technical.

84. **non**, *no, not even*, etc., the word getting emphasis from its position. This is Horace's answer to his ironical defence of the miser's position.

85. **noti**, *acquaintances*. — **pueri atque puellae**, *boys and girls and all*, an almost proverbial expression for *without distinction of age or sex*. — **quem non merearis**, *which you do nothing to deserve*.

87. **praestet**: subjunctive on account of its connection with **miraris**, in a kind of indirect discourse.

88. **at si**, etc.: *i.e.* by devoting yourself to the pursuit of gain, you make it impossible to keep even

Digitized by Google

quos tibi dat, retinere velis servareque amicos,
infelix operam perdas, ut si quis asellum
in campo doceat parentem currere frenis.
Denique sit finis quaerendi, cumque habeas plus,
pauperiem metuas minus, et finire laborem
incipias, parto quod avebas, ne facias quod
Vmmidius quidam. Non longa est fabula: dives,
ut metiretur nummos, ita sordidus, ut se
non umquam servo melius vestiret, ad usque
supremum tempus, ne se penuria victus
opprimeret metuebat. At hunc liberta securi
divisit medium, fortissima Tyndaridarum.
'Quid mi igitur suades? ut vivam Maenius? aut sic
ut Nomentanus?' Pergis pugnantia secum

the love of your kindred which nature gives you at the start without your taking any trouble. The reading **an si** could mean, "Do you think it would be useless labor to attempt to win friends?" The first seems better. Notice Horace does not say *get*, but *keep*.

90. **asellum**, etc.: evidently proverbial. "By your conduct you have made yourself as incapable of friendship as an ass is of speed."

92. **cum**, *now that*.

93. **metuas**, *begin to fear*. — **finire**, *set a limit*. Notice that Horace does not advise him to stop suddenly, but begin, as it were, to think of an end.

94. **parto**: in early prose the antecedent of **quod** would be expressed in agreement with **parto**, but conversation and poetry allow the omission, which is common later.

95. **Vmmidius**: the story is not otherwise known, though the name occurs elsewhere.

98. **supremum tempus**, *the last day of his life*.

100. **divisit**: change the voice in translating. — **Tyndaridum**, *of Tyndareus' line*. The allusion is to Clytemnestra, who killed her lord in the same manner, as if it were "the most undaunted of husband-slayers." It is of course implied that the woman was a concubine, so that the case is an illustration of the idea in **non uxor**, etc., and the following.

101. **quid mi suades**, etc.: the miser thinks that the poet in condemning avarice approves extravagance, and asks if he wants him to be a **Maenius** (a spendthrift). A reading **Naevius** refers to a person said to have been a miser. This gives a passable sense, though not approved by the commentators; as if he said, "What do you advise me, then, to be a miser, or do you want me to be a spendthrift?" as if these were the only alternatives, and there could be no doubt which was the better. The reading retained gives two examples of spendthrifts.

102. **Nomentanus**: a noted spendthrift. — **pergis**, *do you persist, do you always? i.e.* "Do as

Digitized by Google

frontibus adversis componere? Non ego, avarum
cum veto te fieri, vappam iubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli.
Est modus in rebus, sunt certi denique fines,
quos ultra citraque nequit consistere rectum.
Illuc, unde abii, redeo: nemon' ut avarus
se probet ac potius laudet diversa sequentis,
quodque aliena capella gerat distentius uber,
tabescat, neque se maiori pauperiorum

you always do?" — **secum**, *with (to) each other*, a very common use of the reflexive. — **pugnantia**, *opposed, at variance.* — **frontibus adversis**, *utterly, squarely, diametrically*. The figure is drawn from bulls and rams, but is hardly admissible in English.

103. **componere**: the technical sense of the word is *match, pair off*. If this is taken, the meaning is, "Why do you always match (in argument) things squarely opposed to each other, as if there were nothing between, setting only the two extremes against each other, and not, as you should, one extreme against the mean." It may also be taken in the sense of *put together, i.e.* identifying things utterly inconsistent and unlike, as *not being a miser* with *being a spendthrift*, and *not being a spendthrift* with *being a miser*, whereas Horace shows that there is a middle ground, and consequently these things supposed by the miser to be the same are really utterly opposed to each other.

105. **Tanain**: said to be a eunuch of whom, as of Visellius, nothing else is known. — **quiddam**, *a point*, that is, a mean, so that one isn't obliged to be either one or the other. — **socerum**, etc.: a man we are told who had the swelling of a hernia.

106. **modus in rebus**, *a just measure in everything.* — **fines**, *limits*. Horace's favorite ethical principle.

107. **ultra citraque**, *on either side of.*

108. **nemon' ut avarus**: a troublesome passage of which nobody can find the key. The meaning is obvious, being the same as the point in v. 1, the discontent of mankind. The difficulty is in the construction. No authenticated reading omits the **ne** (n'), nor would the hiatus seem very tolerable, though perhaps paralleled by *Od.* I. 28. 24. But the **ne** is apparently superfluous. If the **ut** clause is taken as the ordinary one denoting a state of things, the **ne** might be a colloquial usage like clauses of exclamation, **egone ut interpellam** (*the idea that*, etc.), or it is barely possible to treat **ut** as interrogative, *how*, in which case a pleonastic **ne** might be justified; cf. **utrum ne**. — **avarus**, *in his greed*, added as the true reason why no man is contented with his lot.

110. **quodque**, etc.: a different phase of discontent is here represented. At the outset, men appear as praising the lot of another on account of its supposed ease, but here, for its greater gain. Cf. note to v. 29. — **distentius**, etc.: simply to express greater prosperity.

Digitized by Google

turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat,
ut, cum carceribus missos rapit ungula currus,
instat equis auriga suos vincentibus, illum
praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
dicat, et, exacto contentus tempore, vita
cedat uti conviva satur, reperire queamus.
Iam satis est. Ne me Crispini scrinia lippi
compilasse putes, verbum non amplius addam.

II.

Ambubaiarum conlegia, pharmacopolae,
mendici, mimae, balatrones, hoc genus omne

112. **hunc atque hunc**, *this man and this* (in succession, opposed to the crowd).

113. **obstat**, *stands in his path, i.e.* is before him in the race.

114. **ungula**, *the flying hoof*, to make the figure endurable in Eng. — **carceribus**, *the barriers*, special stalls in which the horses stood until the rope at the entrance was dropped, and they rushed forth (**emissos**) to the track (**Spatium**).

115. **illum**, *that other*.

116. **euntem**, *as running, i.e.* as soon as he is passed, he belongs with all the rest in the rear, and is no better than the hindmost himself.

117. **inde**, *i.e.* from this rivalry.

118. **exacto tempore**, *when the term of his life is complete.*

119. **conviva satur**, *a well-fed guest*, a diner-out who has enjoyed his dinner, but has had enough. An idea common to several schools of philosophy, but more particularly the Epicurean (cf. Lucr. III. 951).

119. **iam satis est**: notice that the end as well as the beginning is informal. Horace breaks off abruptly for fear of being too verbose and tedious, which fear he jocularly expresses by his allusion to Crispinus. This person was a Stoic philosopher who preached the cant of that school, to the disgust of full-blooded, fastidious, and sincere natures like Horace. The high morality and rigid logic and precepts of the Stoics made it easy for them to fall into cant, and one could profess and teach the tenets of the school without much mental or moral effort, using the high-sounding sermons and glittering paradoxes of previous sermonizers. Horace, whose doctrine of the mean approaches the Peripatetic school, never loses a chance to gibe the Stoics. This does not prevent him however from often urging Stoic precepts. Cf. II. 3.

SATIRE 2. This satire is upon a particular form of excess, but the preamble (to the middle of v. 28), on extremes in general, is as usual, far from the main subject, and treats of the want of perception

Digitized by Google

maestum ac sollicitum est cantoris morte Tigelli:
quippe benignus erat. Contra hic, ne prodigus esse
dicatur metuens, inopi dare nolit amico
frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
praeclaram ingrata stringat malus ingluvie rem,
omnia conductis coemens obsonia nummis,
sordidus atque animi quod parvi nolit haberi,
respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis,
[dives agris, dives positis in faenore nummis];
quinas hic capiti mercedes exsecat, atque

among mankind of the true course of virtue, which consists in keeping the golden mean.

1. **Ambubaiarum**, *music-girls*, a class of pipers from the East, not of the best reputation. — **conlegia**: humorously used to describe the troupes of these persons, as if they had an official corporate organization, like more respectable *guilds*, or *societies*, especially those of the religious musicians. — **pharmacopolae**, *quacks*, who sold their own medicines, or *sellers of perfumes*, in both which senses the word is used.

2. **mendici**, *beggars*, including many Eastern priests and fortune-tellers, as also jugglers. — **mimae**, *low players*. The lowest class of farces, the mimes, allowed women on the stage. *Actresses* is rather too respectable a word here. — **genus**: *i.e.* the classes that thrive on the vices (and virtues) of the prodigal, by catering to a life of luxury.

3. **Tigelli**: Marcus Hermogenes Tigellius was a skilful musician and remarkable singer, and a friend of Julius Cæsar, as well as later of Augustus, famous also, like many of that class of persons in later times, for his luxury and prodigality.

4. **quippe benignus erat**, *for he was a generous soul.* — **contra**, *on the other hand*, contrasting another (**hic**), who is a parsimonious creature.

5. **inopi**, *in want.*

6. **frigus**, etc.: *i.e.* to clothe and feed him. — **duram**, with both nouns.

7. **hunc**: a third, but also a prodigal, like Tigellius.

8. **ingrata**, *unsatisfying;* lit. that gives no pleasure and yields no return.

9. **conductis**, *borrowed*, *i.e.* at usurious interest. — **obsonia**, *dainties*, any food which is used to give relish to bread, the main staple of ancient diet.

10. **animi parvi**, *small-souled.*

11. **respondet**: *i.e.* **se stringere**, etc., **quod**, etc. — **his**, *this class;* **illis**, *the other.*

12. **Fufidius**, a usurer.

13. Rejected by some editors.

14. **quinas**, *i.e.* fivefold. As the ordinary rate of interest was one per cent a month, this would be sixty per cent. — **exsecat**, *slices off*, *i.e.* in advance, as in bank discount.

Digitized by Google

quanto perditior quisque est, tanto acrius urget;
nomina sectatur modo sumpta veste virili
sub patribus duris tironum. 'Maxime' quis non
'Iuppiter!' exclamat, simul atque audivit? 'At in se
pro quaestu sumptum facit hic.' Vix credere possis
quam sibi non sit amicus, ita ut pater ille, Terenti
fabula quem miserum gnato vixisse fugato
inducit, non se peius cruciaverit atque hic.
Si quis nunc quaerat, 'Quo res haec pertinet?' illuc:
dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat; est qui

15. **quanto perditior,** *the nearer to ruin.* — **quisque,** *one.* This use of **quisque** is common in all kinds of comparisons to make the idea more individual, as if it said, "each man in proportion to," etc.

16. **nomina,** *debts.* In the account-books of the Romans, the name at the head of the ledger was the evidence of debt; hence **nomen** comes to be used for the account (in all senses, as in English), and for the debt against one, where we should say notes or bills. — **sumpta,** etc., *just come to manhood,* when of course their desire for pleasure and their dependence would be greatest. The manly toga, or plain white robe, was put on at the pleasure of the father about the age of seventeen, and this (**dies tirocinii**) was an important occasion in the life of the young man, as he was then admitted as a man among men.

17. **duris,** *harsh,* as not indulging their sons in their pleasures, whence the young men had more need of money.

18. **in se ... sumptum facit,** *he spends upon himself.*

19. **pro quaestu,** *in proportion to his gains.* — **vix,** etc.: notice that the connectives are constantly omitted to give the freedom of conversation; *on the contrary,* or *why!*

20. **quam non amicus,** *what an enemy,* as torturing himself with privation in the miser's fashion. — **pater ille,** *the father, i.e.* the well-known one.

21. **fabula:** the *Hautontimorumenos,* or Self-Tormentor, of Terence. — **miserum vixisse inducit,** *shows living in wretchedness.* The word **inducit** properly means *brings on to the stage,* but, as **vixisse** is past, it means here "shows to have lived."

22. **atque,** *than,* a meaning and use of **atque** often found in early Latin.

23. **quo ... pertinet,** *whither ... tends, i.e.* what is shown by these examples?

24. **dum vitant,** etc.: the general statement of the doctrine of the mean as held by the Peripatetic school.

25. **Malthinus,** etc.: examples of extremes in other matters. There is a supposed reference to Mæcenas, but it might be any one of a hundred others. — **est qui** (*sc.* **ambulat**), *another.*

Digitized by Google

inguen ad obscenum subductis usque facetus.
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
quarum subsuta talos tegat instita veste:
contra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice 'Macte
virtute esto,' inquit sententia dia Catonis.
'Nam simul ac venas inflavit taetra libido,
huc iuvenes aequum est descendere, non alienas
permolere uxores.' 'Nolim laudarier,' inquit,
'sic me' mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
qui moechos non vultis, ut omni parte laborent;
utque illis multo corrupta dolore voluptas

26. **obscenum**: translate as adv., *indecently;* properly, *indecent*, because not usually exposed. — **facetus**, *an exquisite.* The word is especially applied to persons who are over-refined by intercourse with society, in one age a dandy, in another a dude.

27. **pastillos**, *lozenges*, to perfume the person. As the ancients were unacquainted with distillation, perfumes were conveyed in various vehicles, especially in oils, or, as here, in little cakes. — **hircum**, *dirt and sweat.* The word is very often used of the smell of the body in confined places, like the armpits. One of the extremes is over-care of the body; the other, neglect of simple cleanliness, of both of which the poet complains.

28. **nil medium est**, *there is no middle course*, a repetition in other words of the principal theme. — **sunt qui**, etc.: instances of extremes in another direction. — **tetigisse**: the perf. inf. is apparently an archaic construction, which survived especially in conversational and legal usage.

29. **quarum**: *i.e.* matrons, as appears from **instita**. — **subsuta**, *trailing:* the **instita** was apparently a flounce sewed on to the bottom of the stola, or long tunic of married women.

30. **fornice**: the arches of the Circus Maximus were the special abodes of people of the kind referred to; cf. I. 6. 113. Hence the name.

31. **notus**, *of his acquaintance.*

32. **sententia dia**, etc.: an imitation of Lucilius (*Valeri sententia dia*), and Lucretius, 3. 371; cf. II. 1. 72.

36. **albi**: referring to women of respectability, who are not obliged to wear the dark-colored toga of the prostitute.

37. **audire est**, etc.: imitated for the comic effect from Ennius, who uses this line in regard to the Roman state, of course with **vultis** in the affirmative.

39. **corrupta**, *spoiled, marred.*

Digitized by Google

atque haec rara cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit; ille flagellis
ad mortem caesus; fugiens hic decidit acrem
praedonum in turbam; dedit hic pro corpore nummos;
hunc perminxerunt calones; quin etiam illud
accidit, ut quidam testes caudamque salacem
demeteret ferro. 'Iure,' omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
libertinarum dico, Sallustius in quas
non minus insanit, quam qui moechatur. At hic si,
qua res, qua ratio suaderet quaque modeste
munifico esse licet, vellet bonus atque benignus
esse, daret quantum satis esset nec sibi damno
dedecorique foret. Verum hoc se amplectitur uno,
hoc amat et laudat 'Matronam nullam ego tango.'
Ut quondam Marsaeus, amator Originis ille,

40. **rara**: the pleasure is marred and rare at that.

41. **hic**, etc.: describing the **pericla**.

46. **iure omnes**, *served him right, say all.* — **Galba**: it is implied that he was one of the sufferers, who naturally can't see the justice of it. He is said by a scholiast to have been a jurisconsult; and if so, **negabat** is equivalent to **non placuit**, and refers in jest to his professional opinion, as if he had been formally consulted on the point. — **negabat**, *thought not.*

47. **secunda**: equally removed from the class of v. 30, and that of v. 29.

48. **Sallustius**, etc.: but even in this safer course there is a chance for an excess, which is ruinous. Probably the person referred to is an adopted son of the historian.

50. **qua**, *as* (really limiting, *only so far as*). — **res**, *his interest, i.e.* his pecuniary condition. — **ratio**, *reason, good sense.* — **suaderet**: changed from **suadeat**, an apodosis with omitted protasis (*would suggest*), on account of the tense of **vellet**; but as **licet** would be in the indicative on account of the meaning of the word ("verbs of necessity, propriety," etc.), the tense of **vellet** has no effect on it. — **modeste munifico**: a kind of oxymoron, *lavish in moderation.*

51. **bonus atque benignus**, *kindly and generous.* Notice that these words are much less strong than **munifico**, which has an idea of *princeliness*, but they represent what the man means to be. In his want of moderation, however, he oversteps his mark.

53. **hoc** (abl.): *i.e.* **matronam**, etc. Cf.

"Compound for sins they are inclined to
By damning those they have no mind to."

55. **Originis**, a famous **mima**.

Digitized by Google

qui patrium mimae donat fundumque laremque,
'Nil fuerit mi,' inquit, 'cum uxoribus unquam alienis.'
Verum est cum mimis, est cum meretricibus, unde
fama malum gravius quam res trahit. An tibi abunde
personam satis est, non illud, quidquid ubique
officit, evitare? Bonam deperdere famam,
rem patris oblimare, malum est ubicunque. Quid interest in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
nomine deceptus, poenas dedit usque superque
quam satis est, pugnis caesus ferroque petitus,
exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
diceret haec animus 'Quid vis tibi? Numquid ego a te
magno prognatum deposco consule cunnum
velatumque stola, mea cum conferbuit ira?'
quid responderet? 'Magno patre nata puella est.'
At quanto meliora monet pugnantiaque istis
dives opis natura suae, tu si modo recte

57. **fuerit**: hortatory subjunctive.

59. **res**, *property*, really the same as in v. 50, but differently expressed in English.

60. **personam**, *the particular character* (here **matronarum**), as opposed to the ruinous vice in general, expressed in **illud**, etc.

62. **ubicumque**, *in any case*, in regard to any of the classes mentioned.

63. **togata**: the toga was the necessary dress of all such women, as the **stola** of the respectable matron (cf. v. 71).

64. **Villius**, probably Sextus Villius Annalis, a friend of Milo, cf. Cic. *ad Fam.* II. 6. 1. — **in**, *in the case of*, as often. — **Fausta**, wife of Milo and daughter of Sulla. — **gener**: so called in jest.

65. **nomine**: *i.e.* Fausta, by which her noble birth was indicated.

67. **fore**: abl. of **foris**. — **Longarenus**, another lover of the woman.

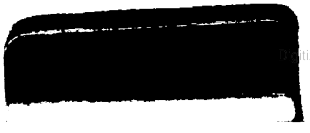
68. **verbis**, *on behalf of*, as the spokesman. — **videntis**, *i.e.* suffering.

69. **diceret**, *had said*, cf. note to I. 3. 5. — **animus**, *i.e.* his passions.

71. **stola**: worn only by respectable matrons, cf. v. 29, and **togata**, v. 63.

73. **at**: opposing the following to the thought contained in **magno**, etc. — **pugnantia**, *utterly at variance*, cf. I. 1. 102. — **istis**: the dative instead of **cum**, in accordance with the Greek (and perhaps also the popular) usage, cf. I. 4. 48.

74. **dives opis suae**, *rich in her own resources*, *i.e.* who can easily satisfy her wants. — **natura**, *i.e.*



Digitized by Google

dispensare velis ac non fugienda petendis
immiscere. Tuo vitio rerumne labores,
nil referre putas? Quare, ne paeniteat te,
desine matronas sectarier, unde laboris
plus haurire mali est quam ex re decerpere fructus.
Nec magis huic inter niveos viridisque lapillos,
sit licet hoc, Cerinthe, tuum, tenerum est femur aut crus
rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat, aperte
quod venale habet ostendit, nec, si quid honesti est
iactat habetque palam, quaerit quo turpia celet.
Regibus hic mos est: ubi equos mercantur, opertos
inspiciunt, ne, si facies, ut saepe, decora
molli fulta pede est, emptorem inducat hiantem,
quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recte: ne corporis optima Lyncei
contemplere oculis, Hypsaea caecior illa,

unsophisticated, not perverted by refinements.

75. **dispensare,** *manage, i.e.* use one's means with discretion. — **fugienda,** etc., *i.e. confound right and wrong.* But the words are used in the sense of the Stoic philosophy in reference to things which nature would suggest to us to seek and to avoid respectively; cf. I. 3. 114.

76. **tuo**: in regard to his desires, which are in his own power to control, so that the trouble arising from want of control is really his own fault. — **rerum,** *circumstances,* which it is not in his power to prevent, as it is in the other case.

77. **nil referre,** *it makes no difference, i.e.* do you think it is all the same whether you bring your misfortunes on yourself, or suffer undeservedly? — **paeniteat,** *have reason to repent.*

79. **est,** *it is necessary, one is likely.* The construction, a favorite one with Horace, seems to be imitated from the Greek.

80. **huic,** *i.e.* **matronae.** — **lapillos**: pearls and emeralds which the women of quality wear.

81. **sit licet hoc ... tuum,** *though this may be your taste,* referring to the preceding line.

85. **quo,** *how she may, ways to.*

86. **regibus,** *princes, nabobs, rich men,* cf. II. 2. 45.

87. **facies,** *figure, shape.*

88. **molli,** *tender, weak.* — **inducat,** *take in;* a figure derived from the net or snare. — **hiantem,** *greedy.* Cf. I. 1. 71 and note.

90. **illi,** *they,* as opposed to the lover, who is less careful. — **ne,** *so do not,* lit. (I tell you this) that you may not, etc. — **Lyncei** (with **oculis**), one of the Argonauts, famous for his keen sight.

91. **Hypsaea,** unknown.

Digitized by Google

quae mala sunt, spectes. O crus! O brachia! Verum
depugis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, nam te
hoc facit insanum, multae tibi tum officient res,
custodes, lectica, ciniflones, parasitae,
ad talos stola demissa et circumdata palla,
plurima, quae invideant pure apparere tibi rem.
Altera, nil obstat: Cois tibi paene videre est
ut nudam, ne crure malo, ne sit pede turpi;
metiri possis oculo latus. An tibi mavis
insidias fieri pretiumque avellier ante
quam mercem ostendi? 'Leporem venator ut alta
in nive sectetur, positum sic tangere nolit,'
cantat et apponit: 'Meus est amor huic similis; nam
transvolat in medio posita et fugientia captat.'
Hiscine versiculis speras tibi posse dolores
atque aestus curasque gravis e pectore pelli?

92. **O crus**: the words of the blind admirer.

93. **brevi latere**, *short-waisted.*

95. **Catia**: one of Horace's favorite side hits.

96. **nam te**, etc.: the common and well-known longing for forbidden fruit.

98. **custodes**, etc.: *i.e.* all of this train surrounds, and so conceals her, thus exciting curiosity and desire. — **ciniflones**, *dressing-maids*, strictly servants who used the curling-tongs.

100. **plurima**, *a thousand things.* — **invideant**, *hinder.* — **apparere**, after the analogy of the infinitive with **impedio** and **prohibeo**. — **rem**, *i.e. things*, as they are.

101. **altera**: subject of **quin appareat**, or the like. Translate, *with the other*, and omit the verb as in Latin. — **Cois** (*sc.* **vestibus**): a transparent gauzy kind of silk garments made in Cos, and worn only by this sort of people. — **est**, *it is possible*, cf. v. 79, and II. 5. 103.

105. **ut**, *how*, with **cantat**.

106. **positum**, *set before him.* — **sic**, *just as he is*, without any trouble on the hunter's part. — **nolit**: cf. I. 1. 19.

107. **cantat**, *quotes;* the sentiment being from Callimachus, *Ep.* 31 (Meineke). — **amor**: abstract.

108. **in medio posita**, *what is set before it*, open to everybody. — **fugientia captat**, *chases flying game*, cf. I. 1. 68.

109. **versiculis**, *lines;* referring to the quotation, but treating it as a charm to conjure away the pangs of love.

110. **aestus**, *fever.* — **pelli**, *be exorcised, charmed.*

Digitized by Google

Nonne, cupidinibus statuat natura modum quem,
quid latura sibi, quid sit dolitura negatum,
quaerere plus prodest et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
pocula? Num esuriens fastidis omnia praeter
pavonem rhombumque? Tument tibi cum inguina, num, si
ancilla aut verna est praesto puer, impetus in quem
continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo venerem facilemque.
Illam, 'Post paulo,' 'Sed pluris,' 'Si exierit vir,'
Gallis, hanc Philodemus ait sibi, quae neque magno
stet pretio neque cunctetur, cum est iussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
nec magis alba velit, quam dat natura, videri.
Haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est: do nomen quodlibet illi,
nec vereor, ne, dum futuo, vir rure recurrat,
ianua frangatur, latret canis, undique magno
pulsa domus strepitu resonet, vepallida lecto
desiliat mulier, miseram se conscia clamet,

111. **natura**: *i.e.* natural wants, as opposed to perverted desires born of an artificial civilization.

112. **quid** (**latura**), *what satisfaction* she *will give herself.* — **quid negatum**, *what privation*, etc.

113. **inane**, *the show.* — **soldo**, *the substance* (for form see Introd.).

114. **num**, *say*, or *tell me.*

120. **illam** (*sc.* **esse**): opposed to **hanc**, v. 121. — **sed pluris**, *but for more money.* These quotations are treated as descriptive adjectives, or epithets of the woman.

121. **Gallis**, the priests of Cybele. — **Philodemus**, an Epicurean philosopher, a contemporary of Cicero. Some lost epigram of his is no doubt quoted or alluded to.

123. **sit**, *should be, must be.* — **munda**, *adorned.* — **hactenus**: as a limitation, *only so far.* — **longa**: by means of any coiffure or high heels.

124. **dat**, *grants, i.e.* than nature has made her.

126. **Ilia**, etc.: *i.e.* of the noblest birth.

129. **pulsa**, with his knocking. — **vepallida**, *white as a sheet*, with **ve-** intensive (orig. *out?* cf. **ex**).

130. **miseram**, etc.: in English we should keep the direct discourse, *ah, wretched me!* — **conscia**, *her confidante*, a slave, the go-between.

Digitized by Google

cruribus haec metuat, doti deprensa, egomet mi.
Discincta tunica fugiendum est ac pede nudo,
ne nummi pereant aut puga aut denique fama.
Deprendi miserum est; Fabio vel iudice vincam.

III.

Omnibus hoc vitium est cantoribus, inter amicos
ut numquam inducant animum cantare rogati,
iniussi numquam desistant. Sardus habebat
ille Tigellius hoc. Caesar, qui cogere posset,

131. **cruribus**: for heinous offences, such as this treachery to her master would be, slaves had their legs broken on an anvil. — **deprensa**: the woman, who in such a case lost a part of her marriage portion.

133. **denique**, *at any rate*, even if he escapes the other misfortunes.

134. **Fabio**, no doubt the same philosopher mentioned in I. 1. 14, according to whose doctrine, of course as a Stoic, nothing was **miserum** to the sage. Yet even he would have to admit that this was. The abrupt ending after the climax in **deprendi**, etc., is in Horace's favorite manner. However far he may go, he stops unexpectedly, doubtless on purpose to avoid the appearance of formal preaching.

SATIRE 3. This satire is directed against the fault of censoriousness and the habit of detraction and disparagement of one's friends. These vices had probably increased, as often happens, with the increase of refinement and the scarcity of other objects on which to exercise men's critical faculties. Horace evidently saw that they were fatal to the social intercourse of a court, and found them the more hurtful in that they were practised in a Pharisaic spirit under the pretence of virtue. Hence the precepts of this satire. Here again the poet advances, not directly, but by a flank attack, starting off with a diatribe against a member of the court circle now dead, as if he himself were one of the detractors. Presently, however, he shows that what he has said is only an example of the disparagement which he wishes to inveigh against.

1. The poet begins with a general charge, but the emphatic position of **omnibus** shows that the stricture is supposed to be intended for some particular person to be mentioned later.

3. **iniussi**, *unbidden, uninvited.* — **Sardus**: the word may well be supposed to have a disparaging tone, as the Sardinians were not much esteemed at Rome.

4. **Tigellius**: the same person who is mentioned in the second satire. — **Caesar**: Augustus. — **posset**, etc.: these subjunctives are not in the contrary-to-fact construction, but stand for present tenses transferred to past time. If we imagine them used of a case in the present, their true character is easily seen. **posset**, in any case, comes under the characteristic class. See A. & G. Gr. § 307. *f.*

Digitized by Google

si peteret per amicitiam patris atque suam, non
quicquam proficeret; si collibuisset, ab ovo
usque ad mala citaret 'Io Bacche!' modo summa
voce, modo hac resonat quae chordis quattuor ima.
Nil aequale homini fuit illi; saepe velut qui
currebat fugiens hostem, persaepe velut qui
Iunonis sacra ferret; habebat saepe ducentos,
saepe decem servos; modo reges atque tetrarchas,
omnia magna loquens, modo, 'Sit mihi mensa tripes et
concha salis puri et toga, quae defendere frigus,
quamvis crassa, queat.' Deciens centena dedisses
huic parco, paucis contento, quinque diebus
nil erat in loculis. Noctis vigilabat ad ipsum

5. **patris**, *i.e.* Julius Cæsar, his adoptive father. — **non quicquam proficeret**, *he would not have the least effect.*

6. **si collibuisset**, *if he took a fancy.* — **ab ovo usque ad mala**: *i.e.* from the beginning to the end, since the *promulsis* or antepast consisted of eggs and the like, and the dessert came last, as with us. If we substitute *oysters* for *eggs*, and *dessert* for *apples*, the translation will be tolerably near.

7. **citaret**, *would shout.* — **Bacche**: the *e* is used as long, as standing in the original at the end of a metrical phrase. — **summa**: as the lyre was held, the deepest note was above and the highest below. Hence we must invert the words in English, referring them to pitch and not position.

8. **resonat**, *accords.* — **chordis**: dative.

9. **aequale**, *uniform, regular, consistent.* — **homini illi**, *about the man.* — **qui**: *sc.* **curreret.**

10. **persaepe**: *sc.* **incedebat.** Notice the economy of words, where **curreret** is suggested by **currebat**, and its form by **ferret.** Again, some word of walking is indicated by the manner of proceeding described, but its form is determined by **currebat.**

11. **habebat**: *i.e.* in his train as he appeared abroad.

12. **decem**: a small number for the princely style of the Romans. Cf. I. 6. 116. — **reges**, *princes, rich men, i.e.* of his intercourse with them, and of matters in which they were concerned, indicating a life at courts.

13. **magna**, *on a grand scale.* — **modo**, *now saying.* — **tripes**, *three-legged*, as opposed to the finer tables with one support in the centre (*orbis*). — **concha salis puri**: suggesting simplicity with cleanliness and decency. There was a kind of sanctity about the saltcellar (**salinum**), which was in a manner dedicated to the household gods.

15. **deciens centena**: *sc.* **milia sestertium**, *a million.* — **dedisses**, *suppose you had given* or *gave*, a hortatory subjunctive transferred to past time.

16. **paucis**, *a little.*

17. **erat**, *there would be.* The

Digitized by Google

mane, diem totum stertebat. Nil fuit umquam
sic impar sibi. — Nunc aliquis dicat mihi: 'Quid tu
nullane habes vitia?' Immo alia et fortasse minora.
Maenius absentem Novium cum carperet, 'Heus tu,'
quidam ait, 'ignoras te, an ut ignotum dare nobis
verba putas?' 'Egomet mi ignosco,' Maenius inquit.
Stultus et improbus hic amor est, dignusque notari.
Cum tua pervideas oculis mala lippus inunctis,

construction is similar to the general condition. In present time it would be, "Give him a million; in ten days there is nothing," etc., as a general character of the man. — **noctis vigilabat**, *he would watch the night through.*

18. **nil**, *no one.* The use of the neuter in this way is very common to make the statement more universal.

19. **impar**, *inconsistent.* — **nunc aliquis**, etc.: here the poet turns to the proper subject of the satire, representing some person who hears him as becoming indignant at this abuse of Tigellius, and asking if he himself is free from faults, that he is thus severe upon another. He thus shows that his abuse is an example of what he satirizes. — **quid tu**: *sc.* **agis**; but the expression has become idiomatic, and the verb is lost sight of. Trans. *How about yourself?*

20. **immo alia**, *oh, no* (I do not say that), *but different ones.* — **et fortasse minora**: best assigned with the two preceding words to Horace, though by some they are given to the interlocutor.

21. **Maenius**, etc.: Horace, as usual, illustrates his meaning by an example. — **heus tu**, *look here, my friend.*

22. **quidam**, *one, some one, a man.* Cf. **aliquis**, v. 19. The difference is that in the former no definite person is conceived of, while here a particular person is meant, though not described or identified. — **ut ignotum** (*sc.* **te**), *as a stranger to us*, or *as if we didn't know you, i.e.* "Is it ignorance of your own character, or the hope of deceiving us, that leads you to attack another man's faults, when you have so many of your own?" — **dare verba**, *deceive, impose upon*, a common colloquial expression.

23. **egomet**, etc.: the naïve answer of Mænius shows the disposition which Horace is attacking, and serves as a text for the following. — **improbus**, *conscienceless.*

24. **amor**, *self-love.* — **notari**, *to be censured.* The construction is poetic or colloquial, for which Ciceronian prose would require **ut** or **qui** with the subjunctive. The meaning of the word comes from the mark (*nota*) which the censor in making up the rolls affixed to the name of any person whom he wished to remove from his position for misconduct.

25. **lippus inunctis**, *with your blear eyes daubed with eye-salve.* One is tempted to make in negative in **inunctis**, as if the man had weak eyes and did not care to put on the usual remedy. But there seems to be no authority for this.

Digitized by Google

cur in amicorum vitiis tam cernis acutum
quam aut aquila aut serpens Epidaurius? At tibi contra
evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo, minus aptus acutis
naribus horum hominum; rideri possit eo, quod
rusticius tonso toga defluit, et male laxus
in pede calceus haeret: at est bonus, ut melior vir
non alius quisquam, at tibi amicus, at ingenium ingens
inculto latet hoc sub corpore. Denique te ipsum
concute, num qua tibi vitiorum inseverit olim
natura, aut etiam consuetudo mala; namque

27. **Epidaurius**: the serpent was a special symbol of the worship of Æsculapius, and was often identified with the god himself. It was in this form that the god was supposed to have come from Epidaurus to Rome, where a temple was built to him on the island in the Tiber. The serpent was famous for keen vision (cf. the name *δράκων*), and was supposed to possess prophetic powers. The connection here is probably only from Horace's favorite way of giving an individual instead of a class, and there is no special reference to this particular Æsculapius serpent.

28. **rursus et illi**, *they too in turn*, *i.e.* those you criticise.

29. **iracundior**, *quick-tempered*, an example of a case where injustice is done by this criticism, inasmuch as the subject of it cannot, like most men, disregard it, but is angered by it. — **minus aptus**: *i.e.* he has a quick temper impatient of criticism. — **acutis naribus**, *the keen criticism*, the figure derived from the natural turning up of the nose in fastidious disgust. (Cf. I. 4. 8, and I. 6. 5.)

30. **horum**, *of our day*, when this fault is so common.

31. **rusticius tonso**: with his hair in rustic style. — **toga**: the Romans paid the utmost attention to the set of the toga, plaiting it in folds which were secured in a fixed position. This requirement of fashion the man neglects, letting his toga fall loosely and awry. — **male laxus**, *loose and ill-fitting*.

32. **at est bonus**, etc.: *i.e.* he has all these good qualities, which are lost sight of in this over-fastidious criticism.

34. **denique**, etc.: *i.e.* in short, learn tolerance of such minor faults by self-examination, through which you will very likely find that you have some as well.

35. **concute**: the figure derived from shaking out the loose garments of the ancients for purposes of search. We should say search your pockets or the like. — **olim**, *at any time*. — **inseverit**: by changing the voice the order of words and ideas may be kept in English.

36. **namque**: introducing the reason for saying **consuetudo** as well as **natura**. Even if one is free from bad habits by nature, it may happen that they have grown up unawares, like weeds in neglected ground.

Digitized by Google

neglectis urenda filix innascitur agris.
Illuc praevertamur: amatorem quod amicae
turpia decipiunt caecum vitia, aut etiam ipsa haec
delectant, veluti Balbinum polypus Hagnae:
vellem in amicitia sic erraremus, et isti
errori nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici
si quod sit vitium non fastidire; strabonem
appellat *paetum* pater, et *pullum*, male parvus
si cui filius est, ut abortivus fuit olim
Sisyphus; hunc *varum* distortis cruribus; illum
balbutit *scaurum* pravis fultum male talis.

37. **urenda**, *to be burned with fire.*
38. **illuc**, *to this point*, referring, as often in Latin, to what follows. — **praevertamur**, *let us turn*, in preference to any other subject.
39. **decipiunt**, *escape the notice of.* Cf. **fallo.**
40. **Balbinum**: nothing is known of this case, but it explains itself.
41. **vellem**: notice that the wish is contrary to the actual fact.
42. **virtus**: *i.e.* philosophers in their discussions on virtue. The Stoics are particularly referred to, whose high ideal of virtue and tendency to puritanism apparently made them especially inclined to censoriousness, and against whom Horace never loses an opportunity to break a lance. Cf. v. 96 *et seq.* — **honestum**: the Stoic made "the becoming," τὸ πρέπον, *i.e.* what was in accordance with the nature of man and the universe, the criterion of virtue. Of this expression **honestum** is the Latin translation, and the word is here used with reference to this technical sense. Hence it means *virtuous*, but as **virtus** is best translated *virtue*, we may translate *honorable*. At any rate, the whole means, that Ethics had reckoned this among the virtues, which of course in the Stoic school it could not do.
43. **gnati**, *with his son*, changing the construction to keep the emphasis and the order of the words.
44. **fastidire**, *be too critical.* — **strabonem**: the point of the passage lies in the fact that the descriptive words, most of which are real Roman names, are of two classes, the first denoting an excessive degree of the quality referred to, and the second a slight degree, with which latter class the fond father nicknames his son. — **strabonem**, *his "cock-eyed" son.* All the names should be given in Latin with the translation.
45. **appellat**: cf. Lucr. IV. 1160. — **paetum**, *Blinky.* — **pullum**, *Chicky.* — **male**, *wretchedly.*
47. **Sisyphus**: a famous dwarf, kept by Mark Antony. Such persons were very common in the suites of the Roman nobles, acting as jesters. — **varum**, *little Bandy-legs.*
48. **balbutit**, *calls in childish accents.* — **scaurum**, *little Stumpy*, properly with misshapen ankles. — **male**, *sadly* (with **pravis**).

Digitized by Google

Parcius hic vivit, *frugi* dicatur. Ineptus
et iactantior hic paulo est, *concinnus amicis*
postulat ut videatur. At est truculentior atque
plus aequo liber; *simplex fortisque* habeatur.
Caldior est; *acris* inter numeretur. Opinor,
haec res et iungit, iunctos et servat amicos.
At nos virtutes ipsas invertimus, atque
sincerum cupimus vas incrustare. Probus quis
nobiscum vivit, multum demissus homo; illi
tardo cognomen *pingui* damus. Hic fugit omnis
insidias nullique malo latus obdit apertum,
cum genus hoc inter vitae versetur, ubi acris
invidia atque vigent ubi crimina; pro bene sano
ac non incauto *fictum astutumque* vocamus.
Simplicior quis et est, qualem me saepe libenter

49. **parcius**: in the same way the moral qualities are expressed by two sets of epithets, one exaggerating, the other extenuating, the fault. — **frugi**, *thrifty*. — **ineptus**, *an ass;* strictly, wanting in the sense of propriety, and so putting himself forward in the manner which we speak of as "making an ass of one's self." (Cf. Cic. *de Or.* II. 4. 17.)

50. **iactantior**, *forward*. — **concinnus**, *agreeable, i.e.* making an effort to be prominent in amusing one's friends.

52. **liber**, *free-spoken*. — **simplex**, *frank*. — **fortis**, *fearless*, not afraid to speak his mind.

53. **acris**, *high-spirited*. — **opinor**, *I fancy, I take it*, with its cognates used of a mere notion not thoroughly thought out or well-founded, though of course it may be true.

55. **invertimus**, *distort;* lit. tip them upside down so as to make vices of them.

56. **sincerum**, etc.: the figure is derived from the tartar which forms on the inside of a wine-jar. — **cupimus**, *we are eager*, always a stronger word than **volo**, etc. — **probus quis**, *some good honest*, etc., as an honorable epithet, but with a suggestion of want of spirit. Cf. *silly* (originally *good*), *bonhomme, good-natured*, and New-England *clever*, as well as the translation suggested.

57. **multum**, modifying **demissus**, a colloquial use. Cf. Pl. Aulul. II. 1. 5. — **demissus**, *modest and unassuming*.

58. **tardo**, **pingui**, *stupid and dull*. The text authority for **illi**, and the parallelism of the following clauses, indicate that this is the true meaning, in spite of many objections that can be made.

59. **nulli malo**, *to no man's hostile thrust*. — **malo**, masculine.

60. **cum genus**, etc.: giving the reason and excuse for the caution.

61. **vigent**, *are rife*. — **sano**, *a level-headed man*.

63. **simplicior**, *thoughtless, outspoken*. — **et**, *again*.

Digitized by Google

obtulerim tibi, Maecenas, ut forte legentem
aut tacitum impellat quovis sermone; '*Molestus; communi sensu plane caret,*' inquimus. Eheu,
quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est
qui minimis urgetur. Amicus dulcis, ut aequum est,
cum mea compenset vitiis bona; pluribus hisce
(si modo plura mihi bona sunt) inclinet, amari
si volet; hac lege in trutina ponetur eadem.
Qui ne tuberibus propriis offendat amicum
postulat, ignoscet verrucis illius; aequum est
peccatis veniam poscentem reddere rursus.

Denique, quatenus excidi penitus vitium irae,
cetera item nequeunt stultis haerentia, cur non
ponderibus modulisque suis ratio utitur, ac res
ut quaeque est, ita suppliciis delicta coercet?
Si quis eum servum, patinam qui tollere iussus

65. **tacitum**, *in silent thought.* — **quovis sermone**: taken with **impellat**. Probably **molestus** also belongs in the same clause, but it makes very good sense with the following, *the bore, he is absolutely*, etc.

66. **communi sensu**: the universal feeling belonging to mankind of the fitness of things, *sense of propriety.*

67. **temere**, *thoughtlessly.* — **sancimus**, *set up.* — **iniquam**, *harsh and unkind.*

70. **cum mea**, etc.: *set off my good qualities against*, etc.

71. **amari si volet**, *if he wishes me to love him.*

72. **hac lege**, *on this condition, these terms.* — **in trutina**, etc., *weighed in the same balance.*

73. **tuberibus, verrucis**, *warts* (properly *wens*), *pimples*, reducing the scale somewhat, but keeping the proportion. The Romans seem to have been very subject to wens and similar excrescences of larger size to which we are not liable.

75. **poscentem**, *for one asking.* — **reddere** (*sc.* **veniam**) **rursus**, *to render the like again.*

76. **quatenus**: cf. I. 1. 64. — **irae**: perhaps this fault is chosen because it is regarded as not necessarily a vice, but possibly a virtue, by the Peripatetics.

77. **stultis**: here in its technical meaning, as opposed to **sapiens**, the ideal (and, as Horace would intimate, impossible) Stoic sage.

78. **ponderibus**, etc.: here first crops out plainly the opposition to the Stoic school, of which Horace is thinking doubtless throughout, though he has not till now clearly referred to it. Cf. v. 96.

79. **coercet suppliciis**, *visit with punishment.*

Digitized by Google

semesos piscis tepidumque ligurrierit ius
in cruce suffigat, Labeone insanior inter
sanos dicatur. Quanto hoc furiosius atque
maius peccatum est: paulum deliquit amicus,
quod nisi concedas, habeare insuavis, acerbus:
odisti, et fugis ut Rusonem debitor aeris,
qui nisi, cum tristes misero venere Kalendae,
mercedem aut nummos undeunde extricat, amaras
porrecto iugulo historias captivus ut audit.
Comminxit lectum potus, mensave catillum
Evandri manibus tritum deiecit: ob hanc rem,
aut positum ante mea quia pullum in parte catini
sustulit esuriens, minus hoc iucundus amicus
sit mihi? Quid faciam si furtum fecerit, aut si

81. **ligurrierit**, *gobble up*, a very common offence of slaves everywhere. Cf. "Massa's nigger, Massa's meat," an old negro saying.

82. **in cruce**, the common way of punishing slaves with death. — **Labeone**: it is not known what Labeo is referred to, but it is enough to guess that either his was a well-known case of insanity, or that Horace, as often, gives him a thrust in passing in regard to some conduct which would bear the appearance of a craze.

85. **acerbus**, *embittered*, along with **insuavis** after **habeare**.

86. **ut Rusonem**, etc., *as the man that owes him money does Ruso*, evidently a usurer who had unsuccessful literary aspirations in the line of history. This is another of Horace's side thrusts.

87. **Kalendae**: the first of the month was the most common day for payment.

88. **mercedem**, *the interest*. — **nummos**, *the money*, *i.e.* the principal. — **extricat**, *scrapes together*. — **amaras**, *dreary*.

89. **porrecto**, etc.: the position for execution, as of a prisoner of war awaiting his doom, a situation which Horace no doubt has in his mind in his description of the poor man bored to death. It is, however, only a kind of passing thought of his, and not to be insisted on too strongly.

90. **potus**, *in his cups*.

91. **Evandri**: there are two possible explanations of this name, either as a famous potter, in which case the dish is valuable for its intrinsic excellence; or as the ancient king, in which case there is a humorous indication of its age. The second seems the better. Cf. II. 3. 21.

92. **mea in parte catini**: there is no indication that the Romans used plates as we do. They no doubt ate with their fingers from small dishes on the table which stood in the centre of the triclinium.

93. **esuriens**, *in his hunger*. — **minus hoc iucundus**, etc.: *i.e.* "Shall I renounce his friendship?"

94. **furtum fecerit**, the technical phrase.

Digitized by Google

prodiderit commissa fide sponsumve negarit? 95
Quis paria esse fere placuit peccata, laborant
cum ventum ad verum est; sensus moresque repugnant
atque ipsa utilitas, iusti prope mater et aequi.
Cum prorepserunt primis animalia terris,
mutum et turpe pecus, glandem atque cubilia propter 100
unguibus et pugnis, dein fustibus, atque ita porro
pugnabant armis, quae post fabricaverat usus,
donec verba, quibus voces sensusque notarent,

95. **commissa fide** (dat.), *a trust*. The two classes of offences are of course made as different in enormity as possible, to bring out more fully the absurdity of the Stoic paradox in v. 96.

96. **quis**: the constant use of this old form in the satires is an indication of their colloquial character. — The connection of thought is: Such offences are recognized as of different magnitude by every one, and though the Stoic may preach in theory the paradox **paria**, etc., as an answer to Horace's view, yet when we come to real life (**ad verum**), he gets into trouble.

97. **sensus**, *our feelings*, our sense of right and wrong, almost equal to "instincts" or "conscience." — **mores**, *habits*, our customary mode of life. — **repugnant**, *rebel*, or *protest*.

98. **utilitas**, *utility* (as a technical philosophical term), or *selfish advantage*, *i.e.* the selfish interests of mankind, from which, he goes on to say, the ideas of right and wrong have risen through the making of laws to protect these interests.

99. **cum prorepserunt**, etc.: the doctrine of the development of society, in accordance generally with the notions of the ancients as to the origin of man, but especially of the Epicurean school. Cf. Lucretius, V. 780 *seq*. The chief point is, that the law of the strongest alone obtained at the outset, though the Stoic would perhaps not admit that right did not exist because the inhabitants of the earth were not able or inclined to practise it. The argument is, however, not the mere setting of one dogma against another, but an explanation of **utilitas iusti mater** in accordance with what was in the main the generally received opinion.

100. **mutum**, *dumb*, *speechless*, and so unable to defend his rights in any other way than by fighting. — **turpe**, *shapeless*, *unsightly*, in accord with the Epicurean notion of development from lower animals. — **glandem atque cubilia**: *i.e.* for food and lodging, to supply their natural wants from Nature's store in which there was as yet no individual property.

101. **unguibus**, etc.: not having learned to make better weapons. — **fustibus**: one step in advance, at least an acquired, not a natural, weapon. — **atque ita porro**, etc.: and so they went on, till experience taught them the manufacture of arms. But still there could be no society and no rights until they invented language, which made association possible.

103. **verba nominaque**, *words* (to express ideas) *and names* (to assign to things). — **voces sensusque**, almost equal to *ideas* and *sen-*

Digitized by Google

nominaque invenere; dehinc absistere bello,
oppida coeperunt munire et ponere leges,
ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus taeterrima belli
causa; sed ignotis perierunt mortibus illi,
quos venerem incertam rapientis more ferarum
viribus editior caedebat, ut in grege taurus.
Iura inventa metu iniusti fateare necesse est,
tempora si fastosque velis evolvere mundi.
Nec natura potest iusto secernere iniquum,
dividit ut bona diversis, fugienda petendis;
nec vincet ratio hoc, tantundem ut peccet idemque
qui teneros caules alieni fregerit horti,
et qui nocturnus sacra divom legerit. Adsit
regula, peccatis quae poenas inroget aequas,

sations, *i.e.* predications and conceptions.

104. **dehinc**, etc.: *i.e.* as soon as language made association possible, they exchanged a state of war for mutual rights and individual property, in order peaceably to satisfy their primal appetites, and protect themselves in the possession of the means for this satisfaction.

107. **nam fuit**, etc.: explanatory of **neu quis adulter**. For lust must have caused war long before the famous case of Helen, but as marriages were not established, no rights were violated, and the wars were never celebrated in song.

109. **venerem incertam rapientis**, *satisfying by violence unregulated passion.*

110. **editior**, *the superior.* — **caedebat**, *fell at the hands of*, or *were slain by.*

111. **iniusti**: neuter, cf. **iusto**, vv. 113 and 98.

112. **tempora**, *history* (in its chronological development). — **fastos**, *records* (in chronological order).

113. **natura**, *i.e. the natural instincts*, distinguishing by means of the senses.

114. **bona diversis**, *good things from their opposites*, speaking in reference to the natural instincts which are supposed to teach living creatures through the senses what is good for them. — **fugienda petendis**, *things to be shunned from objects of desire*, used in the same sense as the preceding, but more technical.

115. **vincet**, *will maintain*, with **hoc** as a cognate accusative. — **tantundem et idem**, *in the same degree and kind.*

117. **legerit**, *steals*, an old sense preserved in legal phrase, and also in **sacrilegus**.

118. **regula**, *a sliding scale*, properly a straight-edge. — **inroget**, *inflict*, the use of the word being derived from punishment inflicted by the vote of the people, to whom, by early Roman custom, was submitted (**rogare**) the bill for the punishment of offenders.

Digitized by Google

ne scutica dignum horribili sectere flagello.
Nam, ut ferula caedas meritum maiora subire
verbera, non vereor, cum dicas esse pares res
furta latrociniis, et magnis parva mineris
falce recisurum simili te, si tibi regnum
permittant homines. Si dives qui sapiens est,
et sutor bonus et solus formosus et est rex,
cur optas quod habes? 'Non nosti quid pater,' inquit,
'Chrysippus dicat: "Sapiens crepidas sibi numquam

119. **scutica**, *the whip*, an instrument of whipping more severe than the rod (**ferula**), and less so than the scourge (**flagellum**), which last had pieces of metal attached to its lashes.

120. **ut caedas**: the regular grammar requires **ne** (as the clause must be affirmative), and no explanation of the irregularity is satisfactory. Perhaps Horace allows himself a popular construction, *i.e.* a mistake in grammar. The meaning of course is, "I say the rule is needed to prevent too great severity, for there is no fear that the Stoic principle will lead to too great indulgence." A similar use of **ut** occurs in Livy, 28. 22, where, as here, the **ut** clause precedes.

122. **furta**, without violence. — **latrociniis**, accompanied by force. The same distinction exists between *theft* and *robbery*. — **magnis**, with **simili** (cf. "hair like the Graces").

123. **falce**, etc.: *i.e.* punishment, regarded as a pruning away of the vices of the State. — **tibi**: *i.e.* the Stoic, against whom the whole argument is aimed, and against whose follies and unfitness for social life the remainder of the satire is directed. The transition is afforded by the words which Horace quotes, as it were from the Stoic: "I would prune away, etc., if men would make me king," implying a wish to be so (hence **optas**, v. 126). Horace then replies, "According to your doctrine, you are a king already." To which the Stoic replies, "The Stoic doctrine is not that a *sapiens* is an actual king, but only a king *in posse*." Thus the Stoic shows the inapplicability of his own doctrines to actual life, which is the effect Horace wishes to produce, in order to nullify the excuse which the Stoic views give for censoriousness and harshness.

124. **si dives**, etc.: the Stoic paradox is, *ὅτι μόνος ὁ σοφὸς πλούσιος, solum sapientem esse divitem.* See Cic. *Paradox*, VI.

125. **sutor**: alluding to the perfection of the *sapiens* in all directions, but containing in itself a *reductio ad absurdum*. — **formosus**: of course the perfect man must possess perfect physical beauty among his other perfections. — **rex**: according to the Stoic doctrine, the *sapiens* is king, and all others are slaves. (Cf. Ep. I. 1. 106.)

126. **pater**, *the venerable*.

127. **Chrysippus**: the second great expounder of the Stoic views, so famous that it was said, *εἰ μὴ γὰρ ἦν Χρύσιππος, οὐκ ἂν ἦν Στοά.* — **sapiens**, etc.: the Stoic is represented as explaining the doctrine of the existence in perfection of all qualities in the *sapiens* by a ridicu-

Digitized by Google

nec soleas fecit, sutor tamen est sapiens."' Qui?
'Ut, quamvis tacet Hermogenes, cantor tamen atque
optimus est modulator; ut Alfenus vafer, omni
abiecto instrumento artis clausaque taberna,
sutor erat; sapiens operis sic optimus omnis
est opifex solus, sic rex.' Vellunt tibi barbam
lascivi pueri; quos tu nisi fuste coerces,
urgeris turba circum te stante, miserque
rumperis, et latras, magnorum maxime regum!
Ne longum faciam: dum tu quadrante lavatum
rex ibis, neque te quisquam stipator ineptum
praeter Crispinum sectabitur, et mihi dulces
ignoscent, si quid peccaro stultus, amici,
inque vicem illorum patiar delicta libenter,
privatusque magis vivam te rege beatus.

lous example, thus, of course, belittling the argument.

129. **Hermogenes**, the same person refe[illegible]d to in 2. 3.

130. **Alf[illegible]s**: no doubt a side hit at a ri[illegible]er, probably, who had once b[illegible]bbler, said to be from Cremo[illegible]w dead.

133. **vell[illegible]** etc.: the meaning is, '[illegible]ell[illegible]y your imaginary roy[illegible] ([illegible]our Stoic doctrine whi[illegible] you a king), and reject the [illegible]gances of social life; appear [illegible] a philosopher in the streets to be the butt of the street-boys, and howl at the vices of mankind till you burst. Meanwhile I, adopting a more accommodating doctrine, will enjoy the pleasures of social intercourse, indulging my friends with charity, and being indulged in return." — **barbam**: the long beard, no doubt from adherence to an old fashion, but perhaps also as indicating want of care of the person, was generally characteristic of philosophers, especially of the Cynics and Stoics.

134. **fuste**: the philosopher regularly carried a staff, probably following the old fashion.

135. **urgeris**: to the stately Roman nothing could be more insulting than to be hustled in the crowd, and the picture is intended to show the degrading contrast between his royalty and his actual life.

136. **rumperis**, *you burst with rage.* — **latras**, *howl, i.e.* at the crowd. There is a special reference to the Cynics, so called from κύων.

137. **quadrante**, *a farthing; i.e.* you go to the common bath instead of enjoying the luxuries of the rich.

138. **stipator**, *companion*, the regular word for a person belonging to an escort or suite, either as a friend or a satellite. — **ineptum**: with **Crispinum**.

139. **Crispinum**: cf. 1. 120. — **et**, correlative with **-que**, v. 141. — **dulces**, *kindly*.

141. **patiar**, *put up with*.

142. **te**: in prose **quam tu**.

Digitized by Google

IV.

Eupolis atque Cratinus Aristophanesque poetae,
atque alii, quorum comoedia prisca virorum est,
si quis erat dignus describi, quod malus ac fur,
quod moechus foret aut sicarius aut alioqui
famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus
mutatis tantum pedibus numerisque, facetus,
emunctae naris, durus componere versus.
Nam fuit hoc vitiosus: in hora saepe ducentos,
ut magnum, versus dictabat stans pede in uno;
cum flueret lutulentus, erat quod tollere velles;
garrulus atque piger scribendi ferre laborem,
scribendi recte; nam ut multum, nil moror. — Ecce,

SATIRE 4. An answer to Horace's critics, and defence of his form of composition.

1. **Eupolis**, etc.: he begins with the origin of satire, connecting it with the Old Comedy of Athens, of which the three names mentioned are the greatest.

2. **prisca**: used technically of the Old Comedy, which introduced actual persons upon the stage in order to cast ridicule upon them.

5. **notabant**, *stigmatized*. See 3. 24.

6. **hinc = ab his. — pendet**, *springs, i.e.* he is an imitation of them, and so hangs on them, or is supported by them. (Cf. "On these two commandments hang all the law and the prophets.")

7. **pedibus**: using the hexameter instead of the iambic measure. — **numeris**, *measures*, the same idea in another form.

8. **emunctae naris**, *of keen sense*, lit. with his nose free from obstruction, so that his scent is keen. — **durus**, etc.: it would seem that his critics had compared him with Lucilius to his disadvantage, and he proceeds to state the defects of that poet.

10. **ut magnum**, *as a great feat, i.e.* he regarded easy and rapid composition as the great object to be attained in art, rather than elegance and polish. — **pede in uno**: proverbial, not changing his position (just as we say "at a stretch") from one foot to the other.

11. **flueret lutulentus**, *hurried on with turbid flow*. — **tollere**: the figure is of a freshet carrying all sorts of foreign matter in its course, much of which is worthless, and so ought to be removed. (But cf. Quintil. X. 1. 94.)

12. **garrulus**, *wordy*.

13. **ut multum**: *sc.* **scripserit. — nil moror**: a colloquial expression for "I don't care," "I don't mind." — **ecce**, etc.: to show his disregard of rapidity in writing,

Digitized by Google

Crispinus minimo me provocat: 'Accipe, si vis,
accipiam tabulas; detur nobis locus, hora,
custodes; videamus uter plus scribere possit.'
'Di bene fecerunt, inopis me quodque pusilli
finxerunt animi, raro et perpauca loquentis;
at tu conclusas hircinis follibus auras,
usque laborantis dum ferrum molliat ignis,
ut mavis, imitare.' Beatus Fannius, ultro
delatis capsis et imagine, cum mea nemo
scripta legat, volgo recitare timentis ob hanc rem,
quod sunt quos genus hoc minime iuvat, utpote pluris
culpari dignos. Quemvis media elige turba:

Horace represents a challenge to himself from the loquacious moralizer Crispinus (see I. 120) to show his skill in writing. At the same time he disparages this branch of skill by making a poetaster like Crispinus excel him in it.

14. **minimo**, *at great odds*, lit. with a very small wager on my part.

17. **di bene**, etc.: an expression of thankfulness, — Horace's answer to Crispinus' challenge. — **inopis, pusilli animi**, *with an unproductive* (opp. to **copiosi**) *and unaspiring* (opp. to **magni**) *intellect.* — **quodque**, etc.: the full construction would be **quod inopis, quodque pusilli**, etc. The expression of the second **quod** with **-que**, thus implying the first, is almost a mannerism with Horace. Cf. v. 115.

18. **raro**, in reference to **pusilli, perpauca**, in reference to **inopis**, *speaking rarely, and very little at that.*

20. **laborantis**, *puffing away.* — **dum ferrum**, etc.: only to complete the picture.

21. **imitare**, imperative. — **Fannius**, a poet of the clique opposed to Horace, but otherwise unknown. The sense is, "Happy the popular poet, like Fannius, whose admirers present him, etc." The poet now turns from the criticism of Lucilius to a discussion of the difference between himself and the popular poets of the day, and explains why he is not popular.

22. **delatis capsis et imagine**: the natural meaning would be "with his writings and bust deposited" in some public place, as a library, for instance. It would seem, however, that there was no public library until the one established by Pollio, and in that there was no bust of a living author but that of Varro. The best meaning, perhaps, is *presented with*, etc.

22. **nemo**: opposed to the popularity of Fannius, as indicated by the preceding act of his admirers.

23. **legat**, *reads*, by himself. — **recitare**: the regular word for public reading, which was the common method at that time of bringing out an author's works. — **timentis**, agreeing with the genitive implied in **mea**.

24. **genus hoc**, *i.e.* satire. — **pluris**, *the greater part.* In English we must supply a verb, but the Latin construction is a kind of apposition.

Digitized by Google

aut ob avaritiam aut misera ambitione laborat;
hic nuptarum insanit amoribus, hic puerorum;
hunc capit argenti splendor; stupet Albius aere;
hic mutat merces surgente a sole ad eum quo
vespertina tepet regio, quin per mala praeceps
fertur, uti pulvis collectus turbine, ne quid
summa deperdat metuens aut ampliet ut rem.
omnes hi metuunt versus, odere poetas.
'Faenum habet in cornu, longe fuge; dummodo risum
excutiat sibi, non hic cuiquam parcet amico;
et quodcumque semel chartis illeverit, omnis
gestiet a furno redeuntis scire lacuque
et pueros et anus.' Agedum, pauca accipe contra.
Primum ego me illorum dederim quibus esse poetas
excerpam numero: neque enim concludere versum
dixeris esse satis; neque si quis scribat, uti nos,
sermoni propriora, putes hunc esse poetam.
Ingenium cui sit, cui mens divinior atque os

26. **laborat**, *is troubled with*, a regular word for diseases.

28. **hunc capit**, *is captivated* (as better English). — **stupet**, *is dazed by the beauty of*, *i.e.* has an admiration which amounts to a craze.

29. **hic mutat**, etc.: *i.e.* voyages as a trader to the farthest East and the farthest West.

30. **mala**, *dangers*, *sufferings*.

32. **ampliet ut**, here in the proper meaning of the construction, *that he may not*, etc.

33. **metuunt**: because they are conscious of being proper subjects of satire.

34. **faenum**, etc.: a mark of dangerous cattle. It may be translated literally, or, abandoning the details of the figure, by, *He's a vicious brute*. — **longe fuge**, *keep well away from him*, like "give him a wide berth."

37. **a furno redeuntis**, etc.: *i.e.* the common crowd in the street, as they went to get bread or water, things which the better classes would provide in their own houses. These errands were no doubt occasions for gossip.

39. **primum ego me**, etc.: *i.e.* first, Horace doesn't claim to be a poet, so that the rules of the art of poetry don't apply to him. He thus avoids criticism as to his style.

40. **concludere versum**, *round off verses*, *i.e.* make metrical lines by bringing them to a proper conclusion.

41. **dixeris**: an apodosis, but the indefinite second person singular regularly has the subjunctive.

42. **sermoni**, *conversation*.

43. **ingenium**, *talent*. — **mens divinior**, *an inspired genius*. — **os magna sonaturum**, *a grand and*

Digitized by Google

magna sonaturum, des nominis huius honorem.
Idcirco quidam comoedia necne poema
esset quaesivere, quod acer spiritus ac vis
nec verbis nec rebus inest, nisi quod pede certo
differt sermoni, sermo merus. 'At pater ardens
saevit, quod meretrice nepos insanus amica
filius uxorem grandi cum dote recuset,
ebrius et, magnum quod dedecus, ambulet ante
noctem cum facibus.' Numquid Pomponius istis
audiret leviora, pater si viveret? Ergo
non satis est puris versum perscribere verbis,
quem si dissolvas, quivis stomachetur eodem
quo personatus pacto pater. His, ego quae nunc,
olim quae scripsit Lucilius, eripias si
tempora certa modosque, et quod prius ordine verbum est
posterius facias, praeponens ultima primis,

lofty style. As all poetry was originally to be sung, the Latin retains figures in reference to its style derived from sound which we have lost.

45. **quidam**: the Alexandrine grammarians.

46. **acer spiritus**, *a lively inspiration.*

47. **verbis**, *in the diction.* — **rebus**, *in the matter.* — **pede certo**, *by its fixed measure.*

48. **sermo**, in apposition with **comoedia.** — **at pater**, etc.: the objection of one who maintains that comedy has passages of poetry in it. A very common scene in comedy is that of the angry father under the circumstances here referred to.

49. **nepos**, *spendthrift*, used as an adjective.

51. **ambulet**: a common form of revelry was the *comissatio*, in which the drinkers after a supper paraded through the city with torches, committing all sorts of wild disorder. Here it is done even before night, the intoxicated youth doing it without shame in broad daylight.

52. **numquid Pomponius**, etc.: the reply is that any dissolute young man would be addressed in the same way in real life; but to express this Horace takes an actual case of a young man of this kind, thus satirizing him as well as making out his own point. These side thrusts are very characteristic of the poet.

53. **ergo**: the reasoning is, if comedy has only the language of real life, it cannot be called poetry though put into metrical form.

55. **dissolvas**, *i.e.* change the order so that the metre disappears. Cf. v. 60.

56. **his**, etc.: in the same way Lucilius and Horace use only the language of common conversation put into metre; whereas in the extract from Ennius in v. 60, there is a poetic diction, and the thoughts suggested are on a higher plane than the language of common life.

Digitized by Google

non, ut si solvas '*Postquam Discordia taetra*
belli ferratos postis portasque refregit,'
invenias etiam disiecti membra poetae.
Hactenus haec: alias iustum sit necne poema,
nunc illud tantum quaeram, meritone tibi sit
suspectum genus hoc scribendi. Sulcius acer
ambulat et Caprius, rauci male cumque libellis,
magnus uterque timor latronibus; at bene si quis
et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Birrique latronum,
non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
quis manus insudet volgi Hermogenisque Tigelli:
nec recito cuiquam nisi amicis, idque coactus,
non ubivis coramve quibuslibet. In medio qui
scripta foro recitent sunt multi, quique lavantes:
suave locus voci resonat conclusus. Inanis
hoc iuvat, haud illud quaerentis, num sine sensu,
tempore num faciant alieno. 'Laedere gaudes,'

62. **etiam**, *still.*

63. **hactenus haec**, *so much for that point.* — **iustum**, *properly, i.e.* according to the rights and laws of poetry.

64. **suspectum**, *viewed with suspicion*, an allusion to v. 24.

65. **Sulcius**, etc.: the idea is that those informers who plied a trade in bringing accusations are a terror only to evil-doers, and one would expect the argument to continue: if you are honest men, you have no reason to fear me; but instead of that the poet turns sharply, and says in v. 69, "Though you have all the vices of the worst men, still you need not fear me, for I am no informer."

66. **ambulat**, *walks abroad.* — **rauci**, *i.e.* with pleading. — **libellis**, *their indictments.*

71. **nulla taberna**, etc.: the distinction is that Horace does not publish his strictures. — **pila**: the manuscripts were hung or placed out by the pillars to be inspected by the passer-by, as in our second-hand bookstores.

73. **nec recito**: *i.e.* he does not even read in public, but only for the amusement of friends, when urged.

75. **recitent**, etc.: others are fond of reading in public in the Forum and at the public baths, because they like to hear themselves in the enclosed space, which gives a resonance to their elocution, regardless of tact or time.

78. **laedere gaudes**: another point made by his enemies, that he is malicious in his satires, in answer

Digitized by Google

inquis, 'et hoc studio pravus facis.' Unde petitum
hoc in me iacis? Est auctor quis denique eorum
vixi cum quibus? 'Absentem qui rodit amicum,
qui non defendit, alio culpante, solutos
qui captat risus hominum famamque dicacis,
fingere qui non visa potest, commissa tacere
qui nequit, hic niger est, hunc tu, Romane, caveto.'
Saepe tribus lectis videas cenare quaternos,
e quibus unus amet quavis aspergere cunctos
praeter eum qui praebet aquam; post hunc quoque potus,
condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur,
infesto nigris; ego si risi, quod ineptus
pastillos Rufillus olet, Gargonius hircum,
lividus et mordax videor tibi? Mentio si qua
de Capitolini furtis iniecta Petilli

to which he calls in the evidence of his friends, asking his detractors where they get that stone to throw at him, *i.e.* the authority for such an accusation.

81. **absentem**, etc.: the objector answers: "Your satire shows it; a man who satirizes is a malicious person, and should be shunned by every honest Roman."

85. **niger**, *the black-hearted slanderer*. — **Romane**, *honest Roman*, alluding to the supposed honorable character of the Romans, as opposed to other nations.

86. **saepe tribus**, etc.: as the usual number was nine a larger company is indicated, of whom no one is safe from the malice of the detractor.

87. **aspergere**, *to bespatter*.

88. **aquam**: of course the host is referred to. Water, to mix with wine and for the washing of hands, which was necessary in the Roman manner of eating, played a more prominent part at a Roman feast than with us.

89. **condita praecordia**, *the hidden secrets of the heart*.

90. **hic tibi**, etc.: *i.e.* such a fellow seems to you, pretending to be the enemy of slanderers in literature, only an agreeable companion, witty and outspoken; whereas my sportive jests upon the follies of men seem to you expressions of envy, hatred, and malice.

92. See 2. 27.

93. **mentio si qua**, etc.: a still more striking example of malicious slander in social intercourse under pretence of friendship is introduced to show what that vice really is, and by the contrast to show Horace's freedom from it. Cf. vv. 100 and 101.

94. **Capitolini**: Petillius is so called in derision on account of his stealing gold from the statue of Jupiter on the Capitol, for which crime he was tried, but escaped through the influence of Augustus.

Digitized by Google

te coram fuerit, defendas, ut tuus est mos:
'Me Capitolinus convictore usus amicoque
a puero est, causaque mea permulta rogatus
fecit, et incolumis laetor quod vivit in urbe;
sed tamen admiror, quo pacto iudicium illud
fugerit.' Hic nigrae sucus loliginis, haec est
aerugo mera. Quod vitium procul afore chartis,
atque animo prius, ut si quid promittere de me
possum aliud vere promitto. Liberius si
dixero quid, si forte iocosius, hoc mihi iuris
cum venia dabis: insuevit pater optimus hoc me,
ut fugerem exemplis vitiorum quaeque notando.
Cum me hortaretur, parce frugaliter atque
viverem uti contentus eo quod mi ipse parasset:
'Nonne vides Albi ut male vivat filius utque
Baius inops? Magnum documentum ne patriam rem

96. **convictore usus**, etc.: *has enjoyed my intimacy and friendship.* — **causa**, etc.: *i.e.* "I owe much to him."

98. **incolumis ... in urbe**, instead of losing his citizenship and being exiled, as he would have been if convicted.

100. **nigrae sucus loliginis**, *i.e.* the essence of black malignity. The figure is from the excretion of the cuttlefish from which India ink is made. Cf. **hic niger est**, v. 85.

101. **aerugo mera**, *pure verdigris:* comparing slander to rust eating into bronze, etc., which rust appears to do. Cf. A. P. 330.

102. **animo**, *from my heart.* — **prius**, *to begin with:* not having it in his heart he would not put it down on paper. — **ut si quid**, etc., *as truly as I can*, etc., lit. I promise, as I promise, in case I can promise any thing (else) truly.

103. **liberius**, *with too much freedom.* — **iocosius**, *with too rough a jest.*

104. **hoc iuris**, *this privilege.*

105. **insuevit**, etc.: giving a reason why he should be indulged in his habit of satire, and at the same time showing that there is no malice in his strictures because it is for a moral purpose. — **hoc**, *i.e.* **ut fugerem.**

106. **exemplis notando**, *by censuring them through examples*, — the manner of **insuevit.**

107. **hortaretur**: the so-called subjunctive of repeated action. Cicero would have used the indicative.

108. **contentus eo**, etc.: *i.e.* with that style of living which was within the income that his father had left him; not living in the style of the spendthrifts mentioned below.

110. **magnum documentum**, *an urgent warning:* the words are in a kind of apposition with the preceding clauses.

Digitized by Google

perdere quis velit.' A turpi meretricis amore
cum deterreret: 'Scetani dissimilis sis.'
Ne sequerer moechas, concessa cum venere uti
possem: 'Deprensi non bella est fama Treboni,'
aiebat. 'Sapiens, vitatu quidque petitu
sit melius, causas reddet tibi; mi satis est, si
traditum ab antiquis morem servare tuamque,
dum custodis eges, vitam famamque tueri
incolumem possum; simul ac duraverit aetas
membra animumque tuum, nabis sine cortice.' Sic me
formabat puerum dictis; et sive iubebat
ut facerem quid: 'Habes auctorem, quo facias hoc,'
unum ex iudicibus selectis obiciebat;
sive vetabat: 'An hoc inhonestum et inutile factu
necne sit addubites, flagret rumore malo cum

111. **ne quis velit**: an expression of prohibition borrowed from the laws. Cf. the common *noli facere*. — **meretricis**: this seems a contradiction to what follows, but the kind of person here referred to is the mistress, corresponding to the Parisian woman of the *demi monde*, to whom a lasting attachment was disapproved.

113. **moechas**, *faithless wives*, married women.

114. **deprensi Treboni**: an example from real life.

115. **sapiens**, *the philosopher*, as opposed to the plain practical man. — **quidque**: the **-que**, implies an omitted **quid** before. Cf. v. 17. **quid**, depending on the ethical question implied though not expressed in **causas**, may be rendered, *as to what*.

116. **causas**, *the theory*, lit. the reasons, as a philosophical basis of ethics.

117. **morem**, *the mode of life*.

119. **duraverit**, *has matured*.

121. **dictis**, *by his precepts*.

122. **auctorem**, *an example*, properly a voucher for such a course of conduct.

123. **iudicibus selectis**: the prætor urbanus made a list of the persons qualified to sit as judices (jurors) in criminal cases, in which selection they used their discretion, so that naturally the body would be supposed to be composed of respectable citizens, and for the most part of equites and senators, though in Horace's time other classes were also admitted. Cf. *Praetores urbani, qui iurati debent optimum quemque in selectos iudices referre*. Cic. *pro Cluent.* xliii. 121.

124. **an**, *why:* as often, introducing the real second member of a double question where the first is omitted, "Will you not decide this question or will you still doubt," etc. — **inutile**, *injurious*.

125. **flagret**, etc.: *ill-fame* runs like wild-fire, of this man and that.

Digitized by Google

hic atque ille?' Avidos vicinum funus ut aegros
exanimat, mortisque metu sibi parcere cogit,
sic teneros animos aliena opprobria saepe
absterrent vitiis. Ex hoc ego sanus ab illis
perniciem quaecumque ferunt mediocribus et quis
ignoscas vitiis teneor; fortassis et istinc
largiter abstulerit longa aetas, liber amicus,
consilium proprium: neque enim, cum lectulus aut me
porticus excepit, desum mihi. 'Rectius hoc est.'
'Hoc faciens vivam melius.' 'Sic dulcis amicis
occurram.' 'Hoc quidam non belle; numquid ego illi
imprudens olim faciam simile?' Haec ego mecum
compressis agito labris; ubi quid datur oti,
illudo chartis. Hoc est mediocribus illis
ex vitiis unum; cui si concedere nolis,
multa poetarum veniet manus auxilio quae
sit mihi (nam multo plures sumus), ac veluti te
Iudaei cogemus in hanc concedere turbam.

126. **avidos**, *greedy*, over-eating.

127. **sibi parcere**, *take care of themselves*.

128. **teneros**, *youthful* (and plastic). Cf. **duraverit**, v. 119.

130. **mediocribus**, *i.e.* and only by these.

131. **et istinc = ex istis**: the beginning of a statement of the reason why Horace continues the custom derived from his father.

133. **consilium**, *determination*, resulting from his own reflection. — **neque enim**, *for, you see ... not.* — **lectulus** (for a nap) and **porticus** (for exercise), *i.e.* in his moments of leisure, — *my couch has received me, or the portico.*

134. **desum**, *do I neglect myself.* — **rectius**, *the truer course.*

136. **hoc quidam**, etc.: Horace thus connects his strictures with his own self-improvement. Of course this is not to be taken too literally, as appears by his jest in the following. — **numquid**, etc., *I hope I shall not, etc.*

138. **agito**, *I turn over.* — **datur**, *is allowed me.*

139. **inludo**, *I playfully jot down.* — **hoc est**, etc.: after representing this proceeding as an effort at self-culture, he jocosely says that this fault of writing down his meditations is a pardonable fault, one of those he has not been able to cure himself of.

141. **multa**, etc.: a droll form of vengeance, forcing his critic to join him in the same offence, the suggestion of which ends his satire with a jest, as usual, and removes all appearance of formal preaching.

142. **nam multo**, etc.: in the

Digitized by Google

V.

Egressum magna me accepit Aricia Roma
hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus; inde Forum Appi,
differtum nautis cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos 5

dearth of public interests literature had become the fashionable employment of the day, and everybody wrote poetry that could write and spell. (Cf. Ep. II. 1. 108.)

143. **Iudaei**: the Jews were famous with the ancients for their energy in proselyting.

SATIRE 5. This satire describes a journey of the poet from Rome to Brundisium, and is imitated from a similar work of Lucilius. The occasion of the journey has been somewhat disputed. Horace went, as was usual in those times, as a companion in the suite of his noble patrons, on an embassy to arrange terms between Octavianus (Augustus) and Antonius. There were two such embassies. One was in 40 B.C., which met Antonius at Brundisium, and concluded the so-called Peace of Brundisium, by which Antonius received Octavia, the sister of Augustus, as his wife, and the domains of the state were divided between the two parties. The other was in B.C. 37, which actually went to Tarentum, but was originally intended for Brundisium. By this treaty Antonius lent assistance to Augustus against Sex. Pompey, who had renewed hostilities since the preceding peace. On both these occasions Mæcenas was present, and the journey described might be on either, but it is more probable that it was the latter. See Kirchner, *Quaest. Horat.* I. 54. The interest of the work is chiefly antiquarian, rather than literary, except so far as it gives some light upon Horace's person and character. But from the personal interest felt in the poet the Satire has always been a favorite; and indeed, in the scarcity of unaffected personal narrative of ancient times, may well be so still.

1. **Aricia**, the first stopping-place for the night on the Appian Way, sixteen Roman miles (not quite fifteen of ours) south by east of Rome.

2. **hospitio**, *quarters*, no doubt a public house.

3. **doctissimus**: probably a friendly overestimate, as no account of him has come down to us with all his learning. — **Forum Appi**: twenty Roman miles on the same road, at the head of the canal through the Pomptine Marshes. Thus far Horace and his companion seem to have travelled on foot, while the other members of the party drove and met them, some at Appii Forum (cf. **comites**, v. 9), and some at Anxur.

4. **malignis**: as if their cheating was from enmity to the human race. Cf. Tony Weller's estimate of pike keepers.

5. **divisimus**, *i.e.* taking two days for it instead of one. — **altius praecinctis**: as the clothing of the ancients was long and flowing, "girding up the loins" was a symbol of activity and energy, as appears by the contrasted **ignavi** and **tardis**.

Digitized by Google

praecinctis unum ; minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
indico bellum, cenantis haud animo aequo
exspectans comites. Iam nox inducere terris
umbras et caelo diffundere signa parabat ;
tum pueri nautis, pueris convicia nautae
ingerere : 'Huc appelle!' 'Trecentos inseris!' 'Ohe,
iam satis est!' Dum aes exigitur, dum mula ligatur,
tota abit hora. Mali culices ranaeque palustres
avertunt somnos, absentem ut cantat amicam
multa prolutus vappa nauta atque viator
certatim. Tandem fessus dormire viator
incipit, ac missae pastum retinacula mulae
nauta piger saxo religat stertitque supinus.
Iamque dies aderat, nil cum procedere lintrem
sentimus, donec cerebrosus prosilit unus
ac mulae nautaeque caput lumbosque saligno
fuste dolat ; quarta vix demum exponimur hora.

6. **gravis**, *severe*. The road was paved the whole length with large polygonal stones which were much worn and slippery, as they appear to this day.

7. **hic ego**, etc.: *i.e.* he took no dinner on account of the state of his bowels.

9. **iam nox**, etc.: an imitation of the Epic style for the burlesque effect. The canal journey was made by night, as formerly often on the Erie Canal, and nowadays in steamboats.

11. **pueri**: the slaves of the passengers.

12. **huc appelle**: the cry of persons who wish to get on board. — **trecentos inseris, ohe iam satis est**: the cry of the passengers, who are afraid of overloading the boat.

13. **aes exigitur**, *they are collecting the fare* (*naulum*). — **mula**: that towed the boat.

15. **absentem amicam**, his *absent sweetheart*, "The girl I left behind me." — **ut**, *while*, in the loose manner of using that conjunction in the comedy.

16. **viator**, *a passenger* on board (possibly *the passengers* collectively). The sleeping of the passengers is the occasion of the stopping of the boat. The word ordinarily means a passenger on foot, but here the supposition of a traveller on the tow-path seems absurd.

18. **retinacula**, *the halter*. — **missae**, *turned out*.

20. **iamque dies**, etc.: *i.e.* the passengers wake up, and discover the trick.

21. **cerebrosus**, *hot-headed*, less patient than the rest.

23. **dolat**, *pounds*, lit. *hews*: a col-

Digitized by Google

Ora manusque tua lavimus, Feronia, lympha.
Milia tum pransi tria repimus, atque subimus
impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas, optimus atque
Cocceius, missi magnis de rebus uterque
legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
illinere. Interea Maecenas advenit atque
Cocceius, Capitoque simul Fonteius, ad unguem
factus homo, Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter

loquial expression. — **vix demum,** *at last and hardly then.* — **quarta hora**: about ten o'clock, though the distance was less than twenty miles.

24. **Feronia**: an old Italian divinity of uncertain attributes and functions. She had a sacred grove and fountain on the Appian Way, at the end of the canal, where Horace landed, made his morning toilet, and took his breakfast.

25. **subimus**: Tarracina (Anxur) was situated on a high rocky hill on the sea. Hence the use of **sub,** and of **impositum,** etc.

27. **huc,** etc.: apparently the dignitaries came by some rapid conveyance on the Appian Way, or they may have been already in the neighborhood, and were met by the poet at Tarracina, where the Appian turns eastward away from the coast.

28. **Cocceius,** L. Cocceius Nerva, the great-grandfather of the Emperor Nerva. He, as well as Mæcenas, was a friend of Octavian, and had in B.C. 40 assisted in arranging the Peace of Brundisium. (See Introduction to this Satire.) Hence **soliti,** v. 29.

30. **hic oculis,** etc.: a detail like that in v. 48. The poet consumes the time in medical treatment.

32. **Capito**: Fonteius Capito, who assisted in the embassy as a friend and partisan of Antonius. He remained with the latter and assisted him in the contest later. — **ad unguem**: a proverbial expression drawn from trying the surface of marble and wood with the nail; *perfect to a hair.*

33. **ut,** *sc. esset* or *est.*

34. **Fundos**: eleven miles east of Tarracina, traversed by the Appian Way. — **praetore**: the name of the man and his office are inserted in the form of a date, as if he were important enough to give his name to the year like the consuls. Originally **praetor** was the Italian name for the highest magistrate of an independent city; and some cities were allowed to retain the old name after their subjugation by the Romans, though generally such magistrates were called *duoviri.* The person here seems to have made himself ridiculous by putting on the airs of a consul, assuming the *honors* (**praemia**) of that office, — the *toga praetexta* with its crimson border, the broad crimson stripe on the front of the tunic, and further, what does not seem to have been used by the consul, a pan of charcoal

Digitized by Google

linquimus, insani ridentes praemia scribae,
praetextam et latum clavum prunaeque vatillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Vergiliusque
occurrunt, animae, qualis neque candidiores
terra tulit, neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim iucundo sanus amico.
Proxima Campano ponti quae villula tectum
praebuit, et parochi quae debent ligna salemque.

for burning incense before him. Whether this display was in honor of the distinguished visitors, as is very likely, does not appear. — **libenter**, *i.e.* we are glad not to stop there.

35. **insani**, *weak-headed: i.e.* his head was turned by his position. — **scribae**: *i.e.* a mere clerk who had risen to the office. These clerks might be of low origin, or even freedmen. Cf. v. 66.

37. **Mamurrarum urbe**: Formiæ, a town twelve miles further. The form of expression no doubt contains a bit of satire. Mamurra was a knight from Formiæ, whose other names even are not known, who rose through the favor of Julius Cæsar to wealth and some distinction, but spent his wealth in extravagant living, and never possessed a very noble reputation. Of his family (implied in the plural) nothing whatever is known. — **manemus**, *spend the night.* Cf. v. 87.

38. **Murena**: L. Licinius Terentius Varro Murena, the brother of Terentia, Mæcenas' wife, apparently had like many noble Romans a villa at Formiæ; as probably also Fonteius did, who entertained the travellers at dinner (**culinam**).

40. **Plotius**: Plotius Tucca, whom with **Varius**, both literary friends of Virgil, that poet made his literary executors. Cf. I. 10. 44 and 81, and I. 6. 55. — **Sinuessae**, eighteen miles from Formiæ, towards Campania.

41. **qualis**: we should expect **quibus** depending on **candidiores**, but the poet says, "of a kind of which kind the earth has produced none fairer than they."

42. **neque quis**, *and to whom no, etc.*

44. **sanus**, *in my senses.*

45. **Campano ponti**, a bridge (three miles from Sinuessa) over the *Savo*, a small river just north of the Volturnus. The word **Campano** seems to be used loosely, as the real boundary between Latium and Campania is a few miles farther north. — **villula**: apparently an inn especially for public officers, who regularly travelled at the public expense.

46. **parochi**, *the stewards;* apparently persons whose duty it was to furnish the entertainment which the cities were bound to supply to

Digitized by Google

Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Vergiliusque;
namque pila lippis inimicum et ludere crudis.
Hinc nos Coccei recipit plenissima villa,
quae super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
contulerit litis. Messi clarum genus Osci;
Sarmenti domina exstat: ab his maioribus orti
ad pugnam venere. Prior Sarmentus: 'Equi te

state travellers. It may be that they were in this case bound to supply only certain articles, the travellers bringing the rest, or the words **ligna salemque**, may mean entertainment generally, with a hint at its meagreness. Cf. v. 50.

47. **hinc**, *from here; i.e.* starting the next morning. — **Capuae**, twenty-two miles farther on, the largest and most important city of Campania. — **muli**: the baggage only is mentioned, but the whole train is referred to.

48. **lusum**: *sc.* **pila** (cf. v. 49), for exercise before dinner as was the custom of the Romans, while the two poets took a nap instead, as was also not unusual.

49. **pila**: the Romans had several games of ball which consisted chiefly in throwing and catching, the use of the bat being a modern improvement. Cf. I. 6. 126. — **lippis**, *to sore eyes.* — **et crudis**, *and weak stomachs.* The word means properly undigested, but was regularly transferred to the dyspeptic himself.

50. **plenissima**, *well-stocked.* Cf. v. 46. — **villa**: many noble Romans had country-seats in various parts of Italy.

51. **Caudi**: Caudium, the scene of the great defeat of the Romans by the Samnites, was in the mountain region of the Hirpini, twenty-one miles from Capua, eastward towards the Apennines. — **super**, on the heights above the town. — **nunc mihi**, etc.: the poet again assumes the Epic style. The scene described was evidently of a kind very common among the rich Romans, who were particularly fond of these scurrilous encounters. Cf. the word **scurra**, and Plin. *Ep.* IX. 17.

52. **Sarmenti**: a buffoon (**scurra**) accompanying the expedition in the capacity of clerk. — **Messi Cicirri**: a person of the same kind belonging in the town, and so no doubt brought out by Cocceius, who was familiar with the region, to pit against the favorite from Rome. Cicirrus (*κίκιρρος, cock*) is a nickname.

53. **quo patre**; the genealogy of the hero is always a matter of interest in romance. The burlesque here is the more striking because Sarmentus as a slave was *filius nullius*, and Messius was a despised Oscan.

54. **Osci**: predicate of **est** to be supplied with **genus**, which is here equivalent to a plural, as meaning the man's ancestors.

56. **equi feri**: apparently the fabled unicorn, famous for its sup-

Digitized by Google

esse feri similem dico.' Ridemus, et ipse
Messius 'Accipio,' caput et movet. 'O, tua cornu
ni foret exsecto frons,' inquit, 'quid faceres, cum
sic mutilus miniteris?' At illi foeda cicatrix
saetosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta iocatus,
pastorem saltaret uti Cyclopa rogabat;
nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad haec: Donasset iamne catenam
ex voto Laribus, quaerebat; scriba quod esset,
nilo deterius dominae ius esse: rogabat
denique, cur umquam fugisset, cui satis una
farris libra foret, gracili sic tamque pusillo.

posed ferocity. The comparison was partly on account of his size and ugliness, partly on account of the scar referred to in v. 61.

58. **accipio**: as if he said, "So I am; you'd better look out for me!" shaking his head like the supposed animal. — **O tua**, etc.: the reply of Sarmentus: "How dangerous you would be if you hadn't had your horn cut off." Messius had had a great wen (Campanus morbus) removed from his forehead. — **cornu**, abl. of quality.

60. **sic**, *thus . . . as you are.* — **at**, *now*, introducing the explanatory words of Horace.

61. **saetosam**: *i.e.* a hairy scar was left.

62. **Campanum**: diseases arising from loose living which disfigure the face or body are regularly assigned to some foreign country, as by the English to France, by the French to Italy.

63. **pastorem**: a cognate acc., like "to play Hamlet." The point is in the ugliness, huge size, and scarred forehead (representing a cyclops' eye) of the buffoon, all of which agreed with the character of Polyphemus, whose hopeless love for Galatea was a favorite theme with the ancients, somewhat like Beauty and the Beast. — **saltaret**: *i.e.* to act in pantomime.

65. **multa**: the chaffing of Cicirrus is aimed at the servile condition of Sarmentus as well as his diminutive size. Much of the fun to a Roman would lie in the contrast between the puny, dainty favorite from the city and the huge, overgrown countryman with his phenomenal ugliness; and it will be seen that their abuse of each other is directed at these peculiarities. Such cross-matches had a charm for the Romans, as we see by some of their gladiatorial contests. — **donasset**: the whole point is in the ironical suggestion that he was a runaway slave, as it was the custom for manumitted slaves to make an offering to the household gods, though probably not of a chain, an allusion which is inserted here in analogy to cases like *Od.* III. 26. 4, *Ep.* I. 1. 5.

68. **cui satis**, etc.: he might have saved enough from his rations, such a puny fellow as he, to buy his freedom.

Digitized by Google

Prorsus iucunde cenam producimus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
paene macros arsit dum turdos versat in igni;
nam vaga per veterem dilapso flamma culinam
Volcano summum properabat lambere tectum.
Convivas avidos cenam servosque timentis
tum rapere, atque omnis restinguere velle videres.
Incipit ex illo montis Apulia notos
ostentare mihi, quos torret Atabulus, et quos
numquam erepsemus, nisi nos vicina Trivici
villa recepisset, lacrimoso non sine fumo,
udos cum foliis ramos urente camino.
Quattuor hinc rapimur viginti et milia raedis,
mansuri oppidulo quod versu dicere non est,
signis perfacile est: venit vilissima rerum
hic aqua; sed panis longe pulcherrimus, ultra

71. **tendimus**: the eighth day, twelve miles. — **sedulus**, *officious*.

72. **arsit**, *set himself* (*i.e.* his house) *afire*.

73. **dilapso**, *escaping*, of course from the *focus* or fireplace in the kitchen, and so spreading.

75. **convivas**, etc.: the picture of the efforts to save the dinner. — **avidos**: *in their hunger*. — **timentis**: *frightened*, as accords with their servile nature.

77. **Apulia**: close on the borders of which Horace passed his early childhood; hence **notos**.

78. **Atabulus**: a local name for a hot southern wind, the Sirocco.

79. **erepsemus**: the colloquial shortening for **erepsissemus**. — **Trivici**: an unimportant village where they passed the night. But for the rest afforded them, they never could have drägged on over the mountains.

81. **udos**: the cause of the smoke. — **camino**: properly the word for forge or furnace, but here no doubt some kind of a fireplace for warming. But no chimney like ours can be shown to have existed among the Romans.

86. **rapimur**: of the rapid pace; cf. **erepsemus**, v. 79. — **raedis**: a heavy travelling coach with four wheels. The exact shape is not known, but it must have been large and roomy, and was the ordinary public carriage.

87. **mansuri**, *stop*, pass the night. Cf. *Od.* I. 1. 25. — **oppidulo**: according to Porphyrion, Equos Tuticus (which could not easily be introduced in hexameter on account of the succession of longs and shorts, ∪ — — ∪ ∪); but this is extremely uncertain.

88. **venit**: *i.e.* water, elsewhere the cheapest of all things, is actually sold for money here.

89. **ultra**: the traveller supplies himself with bread in advance, for the next town farther on, Canusium, has gritty bread.

Digitized by Google

callidus ut soleat umeris portare viator:
nam Canusi lapidosus, aquae non ditior urna
qui locus a forti Diomede est conditus olim.
Flentibus hinc Varius discedit maestus amicis.
Inde Rubos fessi pervenimus, utpote longum
carpentes iter et factum corruptius imbri.
Postera tempestas melior, via peior ad usque
Bari moenia piscosi; dein Gnatia Lymphis
iratis exstructa dedit risusque iocosque,
dum flamma sine tura liquescere limine sacro
persuadere cupit. Credat Iudaeus Apella,
non ego: namque deos didici securum agere aevum,
nec, si quid miri faciat natura, deos id
tristis ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.

90. **soleat**: for prosody, see Introduction.

91. **ditior**: this construction seems odd to an English-speaking person, but an antecedent which would be in apposition with some preceding idea is, in Latin, embodied in the relative clause, *a place no richer*, etc., *which*, etc., as in **quae res**, *a thing which*, and the like. — **aquae**, genitive after **ditior**, as an adjective of plenty.

92. **Diomede**: the settlement of this Greek chief in Apulia was a common tradition. Cf. *Æn.* VIII. 9.

94. **Rubos**: the town Rubi, the next stopping-place. — **utpote**: more commonly found with relatives, but used by Horace several times with adjective expressions. Cf. I. 4. 24, and II. 4. 9.

97. **Bari**: Barium, on the coast; hence **piscosi**. — **Gnatia Lymphis iratis**: because the place has no water-springs, of which the Lymphæ — a Latin equivalent of Nymphæ — were the tutelary divinities.

99. **limine sacro**: *i.e.* the inhabitants claim a miraculous melting of incense without fire, probably some volcanic effect (cf. Plin. *H. N.* II. 111, *Reperitur in Salentino oppido Egnatia imposito ligno in saxum quoddam ibi sacrum protinus flammam exsistere*).

100. **Apella**: a name apparently Greek, but a common one of freedmen, and here assigned to a Jew, perhaps a converted Greek. The Jews were regarded as especially superstitious (cf. I. 9. 71 and II. 3. 281 *seq.*).

101. **securum**: the Epicurean doctrine that the gods paid no attention to human affairs, but lived at ease in the intermundane spaces. Cf. Lucr. V. 82.

102. **miri**: all strange occurrences were supposed by the ancients to be direct interpositions of the gods in human affairs to indicate their displeasure (**tristis**), a notion that the Epicureans combated, asserting that all such took place by the operations of nature.

104. **Brundisium**: either the

Digitized by Google

VI.

Non quia, Maecenas, Lydorum quicquid Etruscos
incoluit finis, nemo generosior est te,
nec quod avus tibi maternus fuit atque paternus,
olim qui magnis legionibus imperitarent,
ut plerique solent, naso suspendis adunco
ignotos, ut me libertino patre natum.
Cum referre negas quali sit quisque parente
natus, dum ingenuus, persuades hoc tibi vere,

rest of the journey (if it continued any farther) was taken by sea to Tarentum, or Horace may have stopped here.

SATIRE 6. There probably never was a nation in which family pride was stronger than it was among the Romans. And this pride had its natural accompaniment of mean servility and vulgar striving for social and political advancement. Horace, of low birth but recommended by his talents to the favor of the great, seems to have been a mark for all sorts of attacks from envious rivals and ignoble souls. But his whole life and writings show a remarkable freedom from all vulgar social ambitions, and a truly refined self-respect and independence. This Satire is an answer to the attacks of his enemies, and a statement of his creed in regard to social position.

1. **non quia**: *you do not Mæcenas, because, etc.;* this is not the common construction of **non quia** (*not because . . . but*), as the mood of **est** shows, but the negative belongs to **suspendis**, but is placed in this emphatic position to show that the reason for which Mæcenas might have scorned humbler men did not cause him to do so. — **Maecenas**: the Satire is addressed to Mæcenas, both as a compliment to him and to give it additional weight from the authority of so great a man. — **Lydorum**: partitive genitive with **quicquid**, a colloquial and archaic form of speech, though common in all styles. — **quicquid** would have for its antecedent an **omnium** or the like, a partitive genitive after **nemo**. The Etrurians were supposed to have come originally from Lydia. Their origin is still a mystery, but the old tradition is as likely to be true as any other view.

2. **generosior**: Mæcenas was descended from the Cilnii, a noble family of Etruria.

4. **legionibus**: used loosely for bodies of troops in general.

5. **naso**, etc.: *i.e.* turn up your nose at.

7. **cum**, etc.: *when you say that it makes no difference*, etc., *you are convinced, and rightly so, that*, etc.

8. **ingenuus**: the inevitable taint of slavery was still regarded as a disqualification for social advancement, even by men as large-minded as Mæcenas and Horace; but the son of a freedman was free from that taint.

Digitized by Google

ante potestatem Tulli atque ignobile regnum
multos saepe viros nullis maioribus ortos
et vixisse probos, amplis et honoribus auctos ;
contra Laevinum, Valeri genus, unde superbus
Tarquinius regno pulsus fugit, unius assis
non umquam pretio pluris licuisse, notante
iudice, quo nosti, populo, qui stultus honores
saepe dat indignis et famae servit ineptus,
qui stupet in titulis et imaginibus. Quid oportet
nos facere, a volgo longe longeque remotos ?
Namque esto, populus Laevino mallet honorem

9. **Tulli**: Servius Tullius was supposed to have been a slave. The whole idea is, that the view of Mæcenas is correct, which makes virtue and not mere birth the criterion of nobility.

10. **multos**, etc.: *i.e.* that this has always been the case from the first, though the other cases have not come down to us.

11. **honoribus**, *i.e.* honors conferred by the people, offices.

12. **contra**: introducing the opposite case of a worthless noble. — **Laevinum**: the particular individual is unknown, but there were many famous members of this branch of the Valerian family. This one is no doubt one of the stock, who was a candidate for office, but failed to be elected on account of his worthless character, as sometimes happened even in Rome. — **Valeri**: Marcus Valerius Poplicola, the associate of Brutus in the expulsion of the Tarquins. The gens Valeria was one of the oldest and most distinguished of the great Roman families, and had many branches, all counting distinguished men among their number. — **genus**: cf. *Od.* I. 3. 27, and Virg. *Æn.* IV. 12. — **unde** = **a quo**.

13. **assis**: depending on **pretio**.

14. **licuisse**, *went for*, a jocose expression for *was worth*, as if he had been offered for what he would bring. — **notante**: alluding to the censorial *nota*, or mark set by the censor against any name on the list to exclude the person from the order or tribe.

15. **iudice**, etc., *i.e. in the critical estimation of the people.* — **quo**: for **quem**, attracted by **populo**. See Gr. § 200. *b*. — **qui stultus**: *i.e.* even the people, who are led astray by the glamour of rank, know better than to choose a Lævinus.

16. **famae**: *i.e.* of one's ancestors who were famous, though their descendant is worthless.

17. **titulis et imaginibus**: any person who had held a curule office left to his descendants the right to put up in their houses the wax mask of their ancestor, with an inscription bearing his name and honors. Such masks and lists of honor were therefore a sign of nobility. — **quid oportet**, etc.: *i.e.* if the foolish crowd have right ideas, how much more ought we to have right ideas who are far better educated.

19. **namque esto**, etc., *for after all suppose that*, etc.; *i.e.* even if the

Digitized by Google

quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
non minus ignotos generosis. Quo tibi, Tilli,
sumere depositum clavum fierique tribuno?

people preferred a Lævinus to an obscure worthy man (which, as he has just said, they do not), it would be justified in doing so; and the man of low birth would have no reason to complain, because he has no right to get out of his place. The logical connection is: "We ought to hold virtue higher and birth lower than they, for even if they did prefer the high-born to the worthy in this particular case (of political preferment), they would be justified; hence, as they do not, their example is all the more forcible for us." It must be remembered that after all Horace is dealing with social relations, which fact he always keeps in mind, underlying the whole. — **mallet**: a condition without **si**, *suppose they did prefer*.

20. **Decio**: P. Decius, a plebeian consul who devoted himself to death for the success of the Roman arms in the Latin War, B.C. 340; and his son, of the same name, imitated his father's example in B.C. 295. — **novo**: a person whose ancestors had held no curule office was a *novus homo*. — **moveret**: turn out of the senate, as Appius Claudius Pulcher in his censorship, 50 B.C., did all sons of freedmen. — **essem**: the general idea is represented by Horace's own case, though he had never been in the senate. As he was, however, the son of a freedman, his case would be like the one referred to if he had, and the mention of a special person makes the whole more vivid.

22. **vel merito**: *sc.* **moveret**, though both cases are really meant. — **in propria pelle**, *i.e.* his proper position. (An allusion to the fable of "The Ass in the Lion's Skin.")

23. **sed**: but though the people would be right in the case supposed, and such men have no claims, yet the ambition of the humble will not be quenched as it ought to be by that fact. — **trahit**, *i.e.* leads captive, the figure being drawn from the triumph, which the captives accompanied in chains, just before the conqueror's chariot, possibly originally chained to it. — **gloria**, *Ambition*.

24. **generosis**, *the nobly born*: in prose, **quam generosos**. — **quo**, *to what end?* hence, *of what use?* — **Tilli**: a Tillius said to have been removed from the senate, who, as was customary in such cases, began anew to seek the senatorial rank. He was doubtless a freedman.

25. **clavum**: the single broad stripe of red down the front of the tunic which was the sign of magisterial and senatorial dignity. — **tribuno**: apparently *tribunus militum*, since the tribune of the people appears not to have worn any insignia as such, though the office would entitle him to be enrolled in the senate, and so afterwards to receive the insignia mentioned. Some of the tribunes of the soldiers wore the laticlave, and were chosen into the senate, a custom introduced by Augustus.

Digitized by Google

Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
pellibus, et latum demisit pectore clavum,
audit continuo 'Quis homo hic est, quo patre natus?'
Ut, si qui aegrotet quo morbo Barrus, haberi
et cupiat formosus, eat quacumque, puellis
iniciat curam quaerendi singula, quali
sit facie, sura, quali pede, dente, capillo;
sic qui promittit civis, urbem sibi curae,
imperium fore et Italiam, delubra deorum,
quo patre sit natus, num ignota matre inhonestus,
omnis mortalis curare et quaerere cogit
'Tune, Syri, Damae, aut Dionysi filius, audes
deicere e saxo civis aut tradere Cadmo?'
'At Novius collega gradu post me sedet uno;
namque est ille, pater quod erat meus.' 'Hoc tibi Paulus
et Messalla videris? At hic, si plaustra ducenta

27. **insanus**: *i.e.* with ambition. — **nigris**: the senatorial shoe was tied with four black thongs (*corrigiae*).

29. **homo**, *fellow*, implying a certain degree of contempt.

30. **morbo**, *i.e.* inordinate vanity.

32. **iniciat**: pretending to be a handsome man, he attracts attention and criticism of details which would otherwise pass unnoticed. The same is the case with the ambitious man.

34. **civis**, etc.: perhaps taken from the official oath of the magistrates generally without particular reference to any one.

38. **Syri**, etc.: common slaves' names, indicating that the man was the son of a freedman.

39. **deicere**: throwing from the Tarpeian Rock was the old punishment for many offences. The man's functions as magistrate would include the condemnation of citizens. — **Cadmo**: evidently an executioner.

40. **Novius**: perhaps chosen by Horace as formed from **novus** — **sedet**: in allusion to the graded seats of the theatre, where the senators sat in the orchestra and the equites in fourteen rows of seats behind them. The ambitious upstart claims that he is of better family than his colleague, for he is only a freedman, while the speaker was born free at any rate.

41. **hoc tibi**: The people answer, "Do you plume yourself so much on that, that you think you belong to one of the old families, the Æmilii (**Paulus**) or the Valerii (**Messala**)?" These are indicated by common family names in those clans.

42. **at hic**: Horace, with that double meaning which is character-

Digitized by Google

concurrantque foro tria funera magna sonabit
cornua quod vincatque tubas ; saltem tenet hoc nos.'
Nunc ad me redeo libertino patre natum,
quem rodunt omnes libertino patre natum,
nunc, quia sim tibi, Maecenas, convictor ; at olim,
quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est ; quia non, ut forsit honorem
iure mihi invideat quivis, ita te quoque amicum,
praesertim cautum dignos assumere, prava

istic of him, justifies the advancement of the freedman colleague by stating a quality of his which weighs much in the minds of the people, but which you feel sure at the same time Horace himself despises. "The man is a blatant popular speaker, and has at least that claim to the favor of the people." — **plaustra**: the heavy carrying wagon of the Romans, noted, and probably named, for its creaking (*plaudo*).

43. **funera**: the funeral procession was accompanied with music. — **magna**: often taken with **funera**, as only a great funeral would be noisy; but as **magna sonare** is a standing phrase, it is better to take it so here (cf. I. 4. 44), making **magna** an adverb.

44. **quod**: the antecedent **id** would be a cognate accusative. — **cornua**, curved brass horns. — **tuba**, a straight trumpet.

45. **nunc ad me**, etc.: after showing the folly of *political* ambition, he now comes back to the main idea of *personal* and *social* dignity as independent of birth, defending himself against the slurs of his vulgar detractors.

46. **rodunt**, *disparage* (gnaw like rats). — **libertino**, etc.: the repetition indicates a direct quotation from his detractors, just as they keep repeating it.

47. **sim**, the subjunctive as usual puts the words into the mouth of the detractors. — **convictor**: notice that this indicates only a social advancement as the friend of Mæcenas, not a political preferment, which he claims no right to.

48. **tribuno**: see life of Horace. Sixteen (or twenty-four) tribunes were elected by the people, and were real magistrates, but others could be chosen by the generals, and were called *rufuli*. This advancement was a matter rather of favor than of merit, and was certainly so in Horace's case.

49. **dissimile**: here is brought out more fully the distinction which underlies the whole. The tribunate is an official honor, to which a low-born man had perhaps no claim; but the friendship of Mæcenas nobody has a right to envy him, because that is a matter of personal worthiness. — **forsit**: only found here, but no doubt another of Horace's colloquialisms.

51. **cautum**: Mæcenas' reputation for selecting only the worthy, and those not from motives of ambition (*i.e.* to increase his political influence and gain supporters), makes his friendship still more a tribute to worth than the friendship of others might be.

Digitized by Google

ambitione procul. Felicem dicere non hoc
me possim, casu quod te sortitus amicum ;
nulla etenim mihi te fors obtulit : optimus olim
Vergilius, post hunc Varius dixere quid essem.
Ut veni coram, singultim pauca locutus
(infans namque pudor prohibebat plura profari),
non ego me claro natum patre, non ego circum
me Satureiano vectari rura caballo,
sed, quod eram, narro. Respondes, ut tuus est mos,
pauca ; abeo, et revocas nono post mense iubesque
esse in amicorum numero. Magnum hoc ego duco,
quod placui tibi, qui turpi secernis honestum,
non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
mendosa est natura, alioqui recta, — velut si

52. **ambitione**: (referring to Mæcenas). Every means of adding to one's influence, and every attempt to get on in the political career, the object of both high and low, was among the Romans called **ambitio**. Especially so was any attempt to gain favor either by the powerful or the humble. — **felicem**: *i.e.* because that implies good luck, an idea which is repeated in **casu** and **sortitus** (*sc.* **sim**), and again in **fors**, etc.

55. **Vergilius**, the poet Virgil, who, like most of the writers of talent at the time, was an intimate friend of Mæcenas, whose generous patronage of literature has become a proverb. — **Varius**: see I. 5. 40. — **quid**: *i.e.* his character and talents.

56. **ut veni coram**: at his first introduction. — **singultim ... locutus**, *stammering out*, or *speaking incoherently*.

57. **infans**: in its original sense of *speechless;* here, of course, applied to **pudor** as making a man so.

58. **non ego**: *i.e.* I did not pretend, as many do, to be a man of consequence from some provincial city, nor that my father had great estates at Tarentum.

59. **Satureiano**: said by a scholiast to be from Satureia, a name of Tarentum ; at any rate it was in that vicinity, and indicates estates in Southern Italy. — **caballo**: apparently the popular word (cf. the Romance words).

60. **quod eram**: we should expect in Latin an indirect question (cf. v. 55), but here it is "the position, etc., that I held."

63. **turpi, honestum**: strictly the neuter forms ; *turpe* and *honestum*, the technical Stoic names for virtue and vice, but here used to include persons (cf. I. 3. 42, note, and *Ep.* I. 9. 5).

65. **atqui**: *i.e.* though I claim no proud descent from my father, yet it is to him that I owe whatever I am. — **mediocribus**: *i.e.* only such. Cf. I. 4. 130.

Digitized by Google

egregio inspersos reprehendas corpore naevos, —
si neque avaritiam neque sordes ac mala lustra
obiciet vere quisquam mihi, purus et insons
(ut me collaudem) si et vivo carus amicis,
causa fuit pater his, qui, macro pauper agello,
noluit in Flavi ludum me mittere, magni
quo pueri magnis e centurionibus orti,
laevo suspensi loculos tabulamque lacerto,
ibant octonos referentes Idibus aeris,
sed puerum est ausus Romam portare, docendum
artis quas doceat quivis eques atque senator
semet prognatos. Vestem servosque sequentis,
in magno ut populo, si qui vidisset, avita
ex re praeberi sumptus mihi crederet illos.

67. **egregio**: in form generally, but slightly disfigured by insignificant moles, etc.

68. **sordes**: this word, connected by the conjunctions with what follows, and separated from **avaritiam**, must refer to vulgar tastes and habits. — **mala lustra**, *dens of vice*.

69. **purus et insons**: take with **carus** after **si**.

71. **his**: neuter, *i.e.* **his rebus**. — **macro**: opposed to **pinguis**.

72. **Flavi**, a local schoolmaster in Venusia, to whom the young natives went. — **magni, magnis**: both referring to size, but perhaps with a reference to their excess of muscle over brain. Horace himself was small of person.

73. **centurionibus**: as Venusia was a colony, the citizens would be retired soldiers. In the ancient method of fighting bodily strength counted for more than with us, and a centurion who had risen from the ranks would be one of the stoutest of his class.

74. **loculos**: (depending on **suspensi** taken in a middle sense, § 240. *c*, probably a Grecism), answering to the satchel of modern times. — **tabulam**: corresponding to the slate, the ordinary writing material of the Romans, a thin board covered with wax.

75. **octonos**, *sc.* **asses**, implied in **aeris**, a method of stating sums of money not uncommon with the Romans; about ten cents. A cheap school, of course, is intended. The distributive means every month. — **idibus**: apparently a common time for monthly payments. — **referentes**: their carrying the pay themselves also indicated a humble kind of persons.

76. **puerum**, *i.e.* while still a boy.

77. **artis**: Gr. § 239. *c*. Rem. — **eques atque senator**: *i.e.* this mode of education was much above his station.

78. **vestem servosque**: *i.e.* he dressed his son and gave him a style of appearance that would indicate inherited wealth.

79. **magno populo**, *i.e.* in the

Digitized by Google

Ipse mihi custos incorruptissimus omnis
circum doctores aderat. Quid multa? Pudicum,
qui primus virtutis honos, servavit ab omni
non solum facto, verum opprobrio quoque turpi;
nec timuit sibi ne vitio quis verteret, olim
si praeco parvas aut, ut fuit ipse, coactor
mercedes sequerer; neque ego essem questus: at hoc nunc
laus illi debetur et a me gratia maior.
Nil me paeniteat sanum patris huius, eoque
non, ut magna dolo factum negat esse suo pars,
quod non ingenuos habeat clarosque parentes,

crowd of a great city, as opposed to a little provincial town. Cf.

Postremo in magno populo mulierem inclutam
Amare oportet omnis qui quod dent habent.
Plaut. Truc. I. 1. 55.—

ut: *as* is natural, or expected. — **vidisset . . . crederet**: § 308. *a.*

81. **custos**: it was customary to send boys in charge of a trustworthy slave (*paedagogus*), as nowadays girls in charge of a nurse. This office the father performed himself.

82. **quid multa**: *sc.* **dicam**, *i.e.* why should I say more on a point that every one understands?

83. **honos**, *ornament;* purity of morals would be the first and highest virtue.

84. **facto . . . opprobrio**: *sc.* he not only committed no impropriety, but gave no handle for slander.

85. **nec timuit**: *i.e.* he did not refrain from giving me this education for fear any one should complain that he was educating his son above his station, even if the son rose no higher than he himself. — **vitio verteret**, *charge it as a fault;* § 233.

86. **praeco**, *a crier, an auctioneer*, a very common humble occupation. — **coactor**, *a collector*, of taxes and the like.

87. **mercedes**, the wages of a humble profession. — **essem questus**: *i.e.* if it had turned out so, I should not have found fault with him for unfitting me for that humble life. In this sentence the close connection between the 'future condition' and the 'contrary to fact construction' is very apparent, **sequerer** being a future condition in an indirect form changed to past time, but it also answers for the condition contrary to fact of **essem questus**. — **hoc**, *on this account, i.e.* because he did so educate me. — **nunc**, *now, as it is.*

89. **paeniteat**, etc., *could I regret having had such a father? i.e.* under any supposable circumstances, an apodosis with an indefinite protasis omitted. The whole idea is, that while others might be ashamed of their fathers if they were of low birth, he had no such feeling.

90. **negat**, etc.: *i.e.* most persons would apologize for such a father, saying that it was not their fault that they had such, while admitting that it was a dishonor.

Digitized by Google

sic me defendam. Longe mea discrepat istis
et vox et ratio: nam si natura iuberet
a certis annis aevum remeare peractum,
atque alios legere ad fastum quoscumque parentes
optaret sibi quisque, meis contentus, honestos
fascibus et sellis nollem mihi sumere, demens
iudicio volgi, sanus fortasse tuo, quod
nollem onus haud umquam solitus portare molestum.
Nam mihi continuo maior quaerenda foret res,
atque salutandi plures; ducendus et unus
et comes alter, uti ne solus rusve peregreve
exirem; plures calones atque caballi
pascendi, ducenda petorrita. Nunc mihi curto
ire licet mulo vel si libet usque Tarentum,
mantica cui lumbos onere ulceret atque eques armos:

92. **istis**: masc. and dative.

93. **ratio**, *way of thinking.* — **si iuberet**: *i.e.* if it were the course of nature that a man after a certain age might choose his own father and expunge his previous life, Horace says he would not change.

94. **aevum**: acc. after **remeare**, like **navigare mare**, and the like.

95. **ad fastum**, *to suit his pride.*

97. **fascibus** (the means of **honestos**), namely, curule offices, of which the lictor's rods and the curule chair were the symbols.

98. **tuo**: Mæcenas had himself refused to be advanced in official station, no doubt for the reason Horace assigns, his dislike to the burdensome state and social duties required of the great.

100. **res**: a larger property would be necessary to support the dignity of his position.

101. **salutandi**: the *salutatio*, or morning visit of humbler persons to the great, was a prominent feature in Roman social life. — **ducendus**: such persons had to take with them a retinue of companions, like princes in modern times.

102. **uti ne**: apparently an expression more common in early Latin in purpose clauses, not different essentially from **ne**. The clause is here treated as a purpose, but in English we may translate *so as not to*, etc., or *so that I could not*, etc.

103. **calones**, etc.: all these would be necessary for the proper state of such a person.

104. **pascendi**, *must be kept.* — **ducenda**, *taken in my train.* — **petorrita** (a Gallic word), a four-wheeled travelling carriage, the exact form of which is not known, but it must have been more bulky and roomy than other forms. — **nunc**, etc. (cf. v. 87): the advantages of his present humble position. — **curto**, *sorry, little*, only referring to the size as suited to his dignity.

105. **Tarentum**: *i.e.* the whole length and breadth of Italy.

106. **mantica**: *i.e.* with no train

Digitized by Google

obiciet nemo sordes mihi quas tibi, Tilli,
cum Tiburte via praetorem quinque sequuntur
te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
milibus atque aliis vivo. Quacumque libido est,
incedo solus; percontor quanti holus ac far;
fallacem circum vespertinumque pererro
saepe forum; adsisto divinis; inde domum me
ad porri et ciceris refero laganique catinum.
Cena ministratur pueris tribus, et lapis albus
pocula cum cyatho duo sustinet; adstat echinus

nor baggage except a pair of saddle-bags behind him on the same mule.

107. **obiciet,** etc.: *i.e.* such a proceeding would not in Horace indicate stinginess (**sordes**), as it would in the case of Tillius (probably the same mentioned in v. 24).

108. **Tiburte via,** a frequented road, and only a short distance, where one would expect him to appear properly. — **praetorem**: as a magistrate a man ought to keep up a still more brilliant state. — **quinque**: a small number even for an ordinary gentleman. Cf. 3. 11.

109. **lasanum**: his kettle for cooking his meals along the road, instead of stopping at a tavern, or receiving hospitality which he would not like to return. — **oenophorum,** *wine-basket,* carried in the same manner as the kettle.

110. **hoc** (neuter), *in this respect.* — **tu**: without special reference, but making the whole vivid by singling out some one person, as it were.

111. **milibus**: neuter.

112. **solus**: see notes on vs. 101 *seq.* An example of the thousand other things. — **percontor**: *i.e.* he strolls about the market, and acts as a humble citizen pricing his own provisions.

113. **fallacem circum**: the region of the Circus Maximus (the valley where was the early commercial forum) seems to have been the resort of all kinds of loose characters. Shops occupied the outer walls of the substructions of the building. Horace doubtless refers to sharpers, confidence men, and the like, who always ply their trade in the lower parts of a city.

113. **vespertinum**: *i.e.* when the refuse of the people were out, as in any great city.

114. **divinis**: fortune-tellers, astrologers, and the like. — **inde**: from his stroll.

115. **porri,** etc.: as a simple repast without dainties, but of course not to be taken too literally. — **laganum,** a sort of pancake.

116. **tribus**: of course a small number for the Romans. — **pueris**: the poetic (and colloquial?) use of the dative to express the agent. — **lapis albus**: only white marble, not the variegated and costly foreign sorts.

117. **pocula duo**: for wine and water, which the Romans generally mixed. — **cyatho,** the little ladle for measuring the quantities in mixing. — **echinus,** an unknown uten-

Digitized by Google

vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
surgendum sit mane, obeundus Marsya, qui se
voltum ferre negat Noviorum posse minoris.
Ad quartam iaceo; post hanc vagor; aut ego, lecto
aut scripto quod me tacitum iuvet, unguor olivo,
non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
admonuit, fugio campum lusumque trigonem.

sil in the shape of a sea-urchin. It seems as if it must be a salt-cellar, the most necessary utensil, and not elsewhere mentioned, and if so, it perhaps should not be taken as earthen like the **patera**. (Cf. *Od.* II. 16. 14.)

118. **cum patera guttus**: for libations, a platter, and a narrow-necked pitcher, of common earthenware (**Campana**), not necessarily mean, but not silver or gold or bronze.

120. **mane**, *i.e.* early. — **obeundus Marsya**: *i.e.* go to the forum. (See note on verse 122.) In the forum stood a statue of Marsyas. The precise action of the statue to which Horace refers is uncertain. Perhaps the agony in his face, or possibly the fact merely that his back was turned, is jocosely assumed by Horace to indicate his dislike of Novius, evidently a usurer who had his money-changer's table in the vicinity.

121. **minoris** shows that a definite person is meant, the younger of two of the same name. The whole reference is unnecessary, but Horace likes to give a side thrust wherever he can.

122. **ad quartam**: the privilege of lying abed till ten was not possessed by the great, who must receive the **salutatio** at sunrise, and be escorted to the forum. — **vagor**: *i.e.* he takes a stroll (cf. 9. 1), or stays at home, and reads or writes in solitude (**tacitum**) till the hour for exercise comes.

123. **unguor**: the ancients prepared themselves for exercise by stripping and anointing themselves with oil.

124. **Natta**: another side thrust, indicating the parsimony of the unknown person. — **immundus**: careless of his person, as a miser. — **lucernis**: of course only the poorest of oil was used for burning, and this Natta uses for his body.

125. **sol acrior**: about noon. — **lavatum**: next the bath, and then the European breakfast or lunch; the first meal (*ientaculum*) not being a formal meal, just as now in Europe, has not been mentioned at all.

126. **Campum lusumque trigonem**: another reading is, **rabiosi tempora signi**. Both readings are so old that the passage would seem to have been altered by Horace himself, a thing which happens sometimes with modern poets. If so, one cannot help thinking he wrote the one in the text last. — **Campum**: the Campus Martius, where such exercises took place. — **trigonem**: used in apposition with the force of an adjective, a not uncommon construction. The ancients had several games of ball, but ap-

Digitized by Google

Pransus non avide, quantum interpellet inani
ventre diem durare, domesticus otior. Haec est
vita solutorum misera ambitione gravique;
his me consolor victurum suavius ac si
quaestor avus pater atque meus patruusque fuisset.

VII.

Proscripti Regis Rupili pus atque venenum
hybrida quo pacto sit Persius ultus, opinor
omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam litis cum Rege molestas,

parently without the use of the bat. In this particular game three persons threw to each other, but in what the skill consisted is uncertain. (See Becker's *Gallus* Exc. II.). — [**rabiosi**, etc.: put loosely for the extreme heat of midday, though it should mean the heat of the dog-days, when the sun is in the Dog, but there is Horace's favorite confusion of ideas, between the mad dog and the raging heat. Cf. *Ep.* I. 10. 16, *Od.* I. 17. 17.]

127. **pransus**, etc.: only a light breakfast, at about two, to stay his stomach till dinner, the hour of which was rather late with him. Cf. 113. The dinner hour varied, as with us, from say three o'clock till seven.

130. **his**: neuter, and depending as an ablative of manner on **victurum**.

131. **quaestor**: the lowest of the offices is put for them all. His reason for preferring the lowest is not clear. Perhaps it is one of his unexpected turns, coming in as a jest upon himself, as it were.

SATIRE 7. This Satire contains an account of a lawsuit before Brutus when acting as governor of Asia. Horace was probably present, and gives this account among the other trifles upon which he composed his satires. The point of the whole is in the pun in v. 35. The occurrence was in 43 B.C.

1. **proscripti**, Rupilius Rex, of Præneste (see v. 28), had served under Varus, an adherent of Pompey, in Africa, and had been proscribed by Augustus. — **pus atque venenum**, *gall and venom*.

2. **hybrida**, *half-breed*, son of a Greek father and Roman mother. — **Persius**: evidently a **negotiator**, or capitalist, doing business at Clazomenæ. See v. 5.

3. **lippis, tonsoribus**: the physicians' booths and the barbers' shops were frequented by loungers as well as customers, so that they were favorite places for gossip. Cf. Ter. *Phormio* 89, Plaut. *Amph.* 1013. The disease of sore eyes was very common at Rome, and was one that had constant treatment. See I. 5. 30.

5. **litis**: connected humorously in the same construction as **negotia**. — **molestas**, *i.e. bitter*.

Digitized by Google

durus homo, atque odio qui posset vincere Regem,
confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
convenit (hoc etenim sunt omnes iure molesti,
quo fortes, quibus adversum bellum incidit; inter
Hectora Priamiden animosum atque inter Achillem
ira fuit capitalis, ut ultima divideret mors,
non aliam ob causam nisi quod virtus in utroque
summa fuit: duo si discordia vexet inertis,
aut si disparibus bellum incidat, ut Diomedi
cum Lycio Glauco, discedat pigrior, ultro

6. **durus homo,** *a tough customer.* — **odio,** *bitterness,* hateful conduct. — **vincere:** implying that Rupilius was not wanting in this respect.

7. **tumidus,** *i.e.* arrogant.

8. **Sisennas, Barros,** abusive persons, otherwise unknown, perhaps informers, and so famous for their abusive language in courts of justice. — **equis albis:** proverbial; white horses being supposed to possess superior swiftness, — *with race-horse speed.*

9. **postquam,** etc.: the main clause is below (**pugnat,** v. 19). — **utrumque,** *the two,* a meaning that this word often has without any distributive idea.

10. **nihil convenit:** *i.e.* they could come to no agreement. — **hoc:** correlative with **quo,** and used as if the adjectives were comparative. The parenthesis gives the reason why they couldn't agree. — **iure,** *naturally, regularly.*

11. **fortes,** *brave, i.e.* good fighters. — **quibus,** *when they fall into,* etc., or simply *who fall* (changing the construction), etc. — **adversum bellum,** *opposing strife:* tautological, but not out of place, as giving the idea of mutuality.

12. **Hectora:** an illustration of his general statement. — **inter:** sometimes unnecessarily repeated, as here.

13. **capitalis,** *mortal, deadly, i.e.* so that they sought each other's life. — **ultima,** *only . . . at last; i.e.* death at the end of their lives.

15. **duo,** etc.: a proof from the opposite, in case of two cowards or a brave warrior and a coward. — **vexet:** the condition is a future less vivid one, but is meant to be general.

16. **Diomedi:** see *Il.* VI. 119, where, however, Glaucus' cowardice does not appear. The heroes refuse to fight because of ancient friendship, but exchange armor, an act which amounted to a gift on Glaucus' part. Horace may have purposely put this construction on the acts, or it may have been already done through the belittling spirit of later times.

17. **ultro,** *to boot:* in addition to declining to fight, the coward goes so far as to give something to buy off his adversary.

Digitized by Google

muneribus missis): Bruto praetore tenente
ditem Asiam, Rupili et Persi par pugnat, uti non
compositum melius cum Bitho Bacchius. In ius
acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
conventu; laudat Brutum laudatque cohortem:
solem Asiae Brutum appellat, stellasque salubris
appellat comites, excepto Rege; canem illum,
invisum agricolis sidus, venisse. Ruebat,
flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoquo fluenti
expressa arbusto regerit convicia, durus
vindemiator et invictus, cui saepe viator
cessisset, magna compellans voce cuculum.

18. **praetore**: he is called *prætor* because he had held that office the year before, though his command in Asia was really a consular one. But the word is also used generically of a governor or judicial magistrate, and it may be so used here.

19. **par pugnat**: Rupilius and Persius *are matched as gladiators*, or *enter the arena;* **par** (neuter) is the technical word.

20. **compositum melius**, a *better matched pair*.—**Bacchius**: subject of **sit**, having for its predicate **par**, to be supplied with **compositum**.—**in ius**: the proceedings before a judge were said to be **in iure**, *within the bar*.

21. **procurrunt**: of course with the figure of a battle or gladiatorial contest.

22. **ridetur**, *raises a laugh*, by his presentation of the case.

23. **conventu**: a technical expression for the persons who met at any place in the provinces, at a term of court, to have justice administered (cf. **conventus agere**, used of the governor).—**cohortem (amicorum)**, *the suite* of young men who constituted a kind of staff.

25. **canem**, *the dog-star* (cf. 6. 126).

26. **agricolis**: *i.e.* simply as suggesting drought, which is injurious to their interests.—**ruebat**, *poured forth a torrent*.

27. **rara securis**: *i.e.* in the depth of the woods where the torrent is fullest.

28. **Praenestinus**: see note v. 1.—**salso**, etc., *on him with his bitter torrent*.—**multo**, with **Persio**, adjective for adverb.

29. **expressa**, *wrung from*, in response to the taunts of the passer-by (see note on v. 30).—**re-gerit**, *hurls back*.

30. **vindemiator** (four syllables), *like a*, etc.: in many cases the Latin allows the figure to be identified with the object where we cannot go beyond a simile.—**invictus**, *not to be outdone*.—**viator**, *the passer-by*, on the road.

31. **cessisset**: characteristic subjunctive.—**cuculum**: it appears that the country people of Italy

Digitized by Google

At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: 'Per magnos, Brute, deos te
oro, qui reges consueris tollere, cur non
hunc Regem iugulas? Operum hoc, mihi crede, tuo-
rumst.'

VIII.

Olim truncus eram ficulnus, inutile lignum,
cum faber, incertus scamnum faceretne Priapum,
maluit esse deum. Deus inde ego, furum aviumque
maxima formido; nam fures dextra coercet

were much given to coarse language and rude abuse of each other, a tendency that gave rise to two or three kinds of dramatic composition, and was not without influence on satire itself. Here the passer-by is supposed to call out to the belated vine-pruner, "Cuckoo," meaning that the cuckoo had come. The billingsgate of Rupilius is likened to the rude torrent poured out by the vine-dresser in reply. As often, Rupilius is not merely likened to the rustic, but identified with him.

32. **at Graecus**: inserted to give the contrast of the Greek's fine wit, to the coarse vituperation of the Italian (**Italo aceto**).

34. **reges**: alluding to Junius Brutus, the expeller of the Tarquins. — **tollere**, *put out of the way*, like Shakespeare's "taking off."

35. **Regem**: the pun is of course wholly lost in English, but the word is so familiar to English ears that the connection is suggestive. — **operum** (predicate gen., Gr. § 214, *c*), *a fitting task for you*: this **rex** is a worse nuisance than any you or your ancestors have removed.

SATIRE 8. This Satire is supposed to be written in ridicule of the same Gratidia referred to in *Epodes* III., VIII. 5, (?) and XVII. It represents an incantation scene, in which the woman, by the aid of a sorceress, performs magic rites to recover the alienated affections of a lover. This main idea of the Satire is worked up with a number of details in Horace's manner, which present the scene in a still more ridiculous light. The eighth Eclogue of Virgil may be compared for the incantations, which were no doubt common enough at that time. As the fig-tree gives a very poor wood, it is very likely that the whole is founded upon a sudden cracking of some wooden image of Priapus in Mæcenas' garden.

2. **scamnum**, etc.: *i.e.* **utrum scamnum an Priapum** (see Gr. § 211. *a*). — **Priapum**: a not very highly esteemed divinity of the fertility of the earth, originally brought from Lampsacus, whose image was set up in gardens as half god and half scarecrow. It was customary for poets to put into his mouth any poetry too indecent for other sponsors, and here the abuse of the women is heightened by making him the spokesman.

4. **formido**, *a terror*, as in English. — **fures dextra**: a sickle or

Digitized by Google

obscenoque ruber porrectus ab inguine palus;
ast importunas volucres in vertice harundo
terret fixa vetatque novis considere in hortis.
Huc prius angustis eiecta cadavera cellis
conservus vili portanda locabat in arca;
hoc miserae plebi stabat commune sepulchrum,
Pantolabo scurrae Nomentanoque nepoti:
mille pedes in fronte, trecentos cippus in agrum
hic dabat, heredes monumentum ne sequeretur.

club was usually held in his right hand (cf. Virg. *Georg.* IV. 110).

5. **ruber**: the god was regularly painted red.

6. **harundo**: *i.e.* a reed waving in the wind and serving as a scarecrow.

7. **novis . . . hortis**: Mæcenas had laid out a magnificent garden on the Esquiline, on a spot occupied from very ancient times as a burial place. Tombs of very great antiquity and also common burial places have lately been excavated in that region. This particular spot seems to have been only a part of the burial place, devoted to the poorer classes.

8. **eiecta**, *hustled out:* simply heightening the picture of the misery of the slaves, and not probably referring to any special usage. The body of a respectable person would be **elatum**.

9. **conservus**: the slaves were often united into societies for the purposes of burial; and when they were not, doubtless they took care of the burial of their fellows. Many tombstones are found erected by fellow-slaves and fellow-freedmen. — **locabat**: *i.e.* the fellow-slaves paid the expenses of the burial, and contracted with the regular undertakers.

10. **hoc**: *i.e.* the public lot described in v. 12, but agreeing with **sepulchrum**. — **stabat sepulchrum**: the word **stabat** would seem to imply a real tomb, but as **sepulchrum** is used of any burial place, **stabat** goes with it naturally in the sense of *was*.

11. **Pantolabo**, etc. (*Get-what-you-can*): one of Horace's favorite side thrusts at two poor creatures whom he despises. — **scurrae**: many persons in antiquity literally lived by their wits, getting invitations to dinner in return for the amusement they afforded, acting somewhat like the court fools of later times. Naturally, being without visible means of support, they were despised by their more fortunate patrons.

12. **in fronte**, *i.e. on the street.* — **cippus**, a small square pillar with the inscription to mark the place and size of the lot. Such inscriptions are numerous. *E.g.*

D.M. FORTVNATO IVLI FRONTONIS
ACTORI
PATRATA CONIVX BENEMERENTI ET
FILI FECERVNT IN F P XX IN AGR P XXV
HMHNS.
(*Hoc Monumentum Heredes Ne Sequatur.*)

— **in agrum**, *in depth.*

13. **dabat**, *assigned* for a burial place for the people. — **heredes**, etc.: *i.e.* separating the lot from the property of the person who gave it. — **monumentum**: refer-

Digitized by Google

Nunc licet Esquiliis habitare salubribus atque
aggere in aprico spatiari, quo modo tristes
albis informem spectabant ossibus agrum ;
cum mihi non tantum furesque feraeque, suetae
hunc vexare locum, curae sunt atque labori,
quantum carminibus quae versant atque venenis
humanos animos. Has nullo perdere possum
nec prohibere modo, simul ac vaga luna decorum
protulit os, quin ossa legant herbasque nocentis.
Vidi egomet nigra succinctam vadere palla

ring loosely to the place, but quoting the most common form of the provision, as above given. **locus**, which is often used, would be more exact. — **ne sequeretur**, *i.e. with the provision that*, etc., quoted indirectly from the language of the inscriptions. Horace's form implies a direct **sequatur**, which does not occur in full in inscriptions. The word, however, is very rarely written out in full, and the sense of **non sequitur**, which does occur, is really the same.

14. **nunc**, etc.: later, apparently, the burial place had been discontinued in part, though tombs farther out, perhaps beyond the *agger* of Servius, were still remaining (see v. 36). — **salutaribus**, *i.e. and find it wholesome;* in a predicate use.

15. **aggere**: the great earth-wall built on the east side of the city by Servius Tullius, part of which still exists. Probably the ground was appropriated to ordinary uses as far as this, still leaving tombs beyond. — **quo**, equal to **ubi**: referring to the Esquiline in general, not to the **agger**. — **tristes**, *sadly*.

16. **informem**, *hideous*.

17. **cum**, *while:* the construction seems to be that of **cum** *inversum* (Gr. § 325, *b*). — **fures**: to steal the fruit, cf. v. 4. — **ferae**: possibly birds and beasts of prey prowling for the bones, etc., but more probably in search of the fruit, as in v. 4, **aves**. Cf. also **curae atque labori**, v. 18. — **suetae**: three syllables.

19. **carminibus atque venenis**, *spells and charms*, referring to the whole magical paraphernalia. — **quae**, *the women who, i.e.* who came to this old cemetery for magic. Everything connected with death has been an instrument of witchcraft in all ages.

20. **perdere**, *confound;* used loosely as the active of **pereant**, which would be his wish for them.

21. **vaga**: *i.e.* among the stars.

22. **protulit**: *i.e.* probably at the rising of the full moon, which was a favorite time for magic. — **ossa herbasque**: these were particularly efficacious. Cf. *Epode* V. 17 and note to v. 19.

23. **vidi**: here begins the special incident, and in a kind of epic style, to produce a pseudo-pathetic effect. — **nigra**: as the funereal color. Cf. the "black art." — **palla**: we can not be sure exactly what sort of a dress she wore, but it was no doubt different from the ordinary wear. The palla seems to have been a plain piece of cloth for drapery, but capable of adjustment to the body by a girdle and by clasps on the

Digitized by Google

Canidiam pedibus nudis passoque capillo,
cum Sagana maiore ululantem. Pallor utrasque
fecerat horrendas aspectu. Scalpere terram
unguibus et pullam divellere mordicus agnam
coeperunt; cruor in fossam confusus, ut inde
manis elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea: maior
lanea, quae poenis compesceret inferiorem;
cerea suppliciter stabat servilibus, ut quae
iam peritura, modis. Hecaten vocat altera, saevam
altera Tisiphonen; serpentis atque videres
infernas errare canes, Lunamque rubentem,
ne foret his testis, post magna latere sepulchra.
Mentior at si quid, merdis caput inquiner albis

shoulders. Probably it was also girded up shorter than usual, as is indicated by **succinctam** (see Rich, *Dictionary of Antiquities*).

25. **Sagana maiore**: there seems no reason why the natural meaning of "the elder of two Saganas," both sorceresses, should not be taken. The person is mentioned again in *Epode* V. 25. — **ululantem**: repeating the incantations in a tone suitable to the occasion; used regularly of women's cries. — **pallor**: naturally the officiating persons are frightened also (*Epode* V. 27).

26. **scalpere terram**, etc.: the regular rite in necromancy seems to have been to dig a ditch and sacrifice a black sheep into it. This process was to make the shades give prophetic answers, which are also referred to in v. 41, the nature of which, however, does not appear. Still we need not expect the story to be exact about such a matter. Cf. next note for a similar loose statement.

27. **mordicus**: to give the picture of furies, as it were.

30. **lanea**: the process here is often referred to. The two puppets represent the person seeking the enchantment and the one to be affected, one being subject to the action of heat, and the other not. In Virgil (*Ecl.* VIII. 80) they are of clay and wax respectively. The waxen one is to be melted in the fire of love, while the other remains unaffected. — **maior**: as indicating superior power and mastery. The whole implies that whatever the puppet suffers will be transferred by the magic art to the person represented. So the symbolism is carried as far as possible, even to **peritura** (**suppliciter stabat**).

32. **servilibus**, *i.e.* die in torment. Probably in all this two or three rites are confounded (cf. Virgil, *Ecl.* VIII. 80), as also in the following. — **serpentis atque canes**, attendants upon Hecate.

35. **rubentem**: the moon is comically represented as blushing, and hiding behind the great tombs in the neighborhood.

37. **mentior**, etc.: the adjuration

Digitized by Google

corvorum, atque in me veniat mictum atque cacatum
Iulius et fragilis Pediatia furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
umbrae cum Sagana resonarent triste et acutum,
utque lupi barbam variae cum dente colubrae
abdiderint furtim terris, et imagine cerea
largior arserit ignis, et ut non testis inultus
horruerim voces Furiarum et facta duarum:
nam, displosa sonat quantum vesica, pepedi
diffissa nate ficus: at illae currere in urbem;
Canidiae dentes, altum Saganae caliendrum
excidere atque herbas atque incantata lacertis
vincula cum magno risuque iocoque videres.

gives a comic effect to the story, just as if one said, "You may not believe it, but it's a fact," at the end of a Munchausen tale. Of course his oath is suited to his nature.

39. **Iulius**, etc.: another side thrust. The first person is unknown, but he must be the same sort of person as the others who are described. — **fragilis**, *the weakling;* of effeminacy. — **Pediatia**: really a man, but spoken of thus on account of his effeminacy.

40. **alterna**, *i.e.* of questions and answers.

41. **resonarent**: the imperfect cannot be explained. Either the reading **resonarint** ought to be adopted, or we must suppose it a lapse on Horace's part. — **triste et acutum**: the feeble and piping voice regularly attributed to the shades. Cf. *Aen.* VI. 493.

42. **lupi barbam**: these seem to have been charms against opposing magic on the part of others.

43. **cerea**: dissyllabic by synizesis.

44. **arserit**: *i.e.* the wax melted and ran into the fire. This has not been mentioned before, but is understood as one of the regular accompaniments. Cf. note to v. 30. — **ut non**, etc., *how it was not as an unavenged spectator that*, etc.

45. **Furiarum**: cf. note to v. 27.

46. **quantum**: a kind of cogn. acc. with **sonat**.

48. **dentes**, *false teeth*, which were not uncommon among the ancients. — **caliendrum**, some sort of a headdress, the form of which is unknown. It was evidently, however, tall, and perhaps some Eastern cap, like the Persian tiara, for instance.

49. **herbas, vincula**: the machinery of their magic that they held in their arms. — **incantata**, equal to *enchanted, i.e.* arranged with spells, solemn formulæ to give magic power. The vincula would be love-knots to bind fast the person to be affected. The whole is probably not very exact.

50. **videres**, *you might have seen* (Gr. § 311, *a*).

Digitized by Google

IX.

Ibam forte via Sacra, sicut meus est mos,
nescio quid meditans nugarum, totus in illis:
accurrit quidam notus mihi nomine tantum,
arreptaque manu, 'Quid agis, dulcissime rerum?'
'suaviter, ut nunc est,' inquam, 'et cupio omnia quae vis.'
Cum adsectaretur, 'Numquid vis?' occupo. At ille
'Noris nos' inquit; 'docti sumus.' Hic ego 'Pluris

SATIRE 9. This Satire, one of the most famous, treats of the efforts of a pushing aspirant to social recognition to attach himself to Horace from ambitious motives. In a society so aristocratic, and at the same time so unstable, as was the Roman at this period, social ambitions must have had a very active stimulation. Horace's own rise in life had been extraordinary, and more vulgar aspirants and snobs could not but attribute it to the same selfish and pushing arts that they were in the habit of using, and endeavor to unite with him, and get his support for their own advancement.

1. **ibam**: cf. 6. 112 and 122. — **via sacra**: the Boulevards of Rome, the favorite lounging-place, alongside the forum, and where the most brilliant out-door life was carried on.

2. **nugarum**: probably some effort in verse.

3. **accurrit**: his manner of approach already suggests his effusiveness.

4. **arrepta**: this action is also excessive; a simple **salve** would have been enough. — **quid agis**: the common very familiar salutation, like *How are you?* or *How goes it?* — **dulcissime**, etc., *my dearest fellow;* still more familiar. — **rerum**: partitive genitive (equivalent to "in the world"), but the gender of the adjective is determined by the sense. The best translation is that given under the previous word.

5. **suaviter**, etc.: a polite but distant reception of the salute; especially is **cupio**, etc. (I wish you every success, I'm sure) only an expression of thanks for his interest. — **ut nunc est**, *i.e. as the times go.*

6. **adsectaretur**, *followed me up*, as Horace proceeds on his way. — **numquid vis**: the regular formula of leave-taking, *There's nothing I can do for you, is there?* — **occupo**, *I anticipate him with.*

7. **noris nos**, *yes, make my acquaintance.* It was not uncommon to reply to this formula in a sense contrary to its meaning, with a kind of pleasantry, as, *Yes, take care of yourself;* but here the snob will not be turned off, and so rudely tells the object of his address. The verb properly depends on **vis**. — **docti**, *an accomplished artist, i.e.* a trained literary man, and diner out, cf. v. 22. — **pluris**, etc.: like *O indeed! I shall think more of you, I'm sure*, a cool reply.

Digitized by Google

hoc' inquam 'mihi eris.' Misere discedere quaerens,
ire modo ocius, interdum consistere, in aurem
dicere nescio quid puero, cum sudor ad imos
manaret talos. 'O te, Bolane, cerebri
felicem!' aiebam tacitus; cum quidlibet ille
garriret, vicos, urbem laudaret. Ut illi
nil respondebam, 'Misere cupis' inquit 'abire;
iamdudum video; sed nil agis; usque tenebo;
persequar: hinc quo nunc iter est tibi?' 'Nil opus est te
circumagi; quendam volo visere non tibi notum;
trans Tiberim longe cubat is, prope Caesaris hortos.'
'Nil habeo quod agam, et non sum piger; usque sequar te.'
Demitto auriculas, ut iniquae mentis asellus,
cum gravius dorso subiit onus. Incipit ille:
'Si bene me novi, non Viscum pluris amicum,
non Varium facies; nam quis me scribere pluris

8. **hoc,** *i.e.* on account of your accomplishments. — **misere quaerens,** *wretchedly anxious.*

10. **puero**: pretending to have some business with his slave who was following him. — **sudor**: from desperation.

11. **Bolane,** an unknown person of a hot temper. — **cerebri**: governed by **felicem,** Gr. § 218. *c.*

12. **felicem,** equal to *blessed with,* because he would not be restrained by politeness from shaking off the intruder, as Horace was. — **tacitus,** *to myself.*

13. **vicos, urbem**: *i.e.* talking about the parts of the city as they went on, for the purpose of making conversation.

14. **misere,** etc.: the bore could not help seeing that his presence was unwelcome, and so resorts to the vulgar expedient of jesting about it in a way which would be almost rude even in the greatest intimacy.

15. **nil agis,** *it's of no use.* — **usque tenebo,** *I will stick fast to you.*

16. **persequar,** *I will follow you up.* — **quo**: interrogative, *whither? which way?* — **nil opus,** etc., *oh, there's no occasion for you to go out of your way.*

17. **quendam,** *a man.*

18. **cubat,** *lies sick.* — **hortos,** an estate on the Janiculum, left by Julius Cæsar to the Roman people.

20. **demitto auriculas**: as an indication of forced submission to a disagreeable necessity. — **iniquae mentis,** *of sullen temper.*

21. The bore now gradually leads up to his accomplishments to show what a useful friend he would be in society.

22. **Viscum,** Vilius Viscus Nervius; cf. I. 10. 83, II. 8. 20.

23. **Varium**: cf. I. 5. 40. — **nam quis,** etc.: for Horace's estimate of this accomplishment, see I. 4. 14.

Digitized by Google

aut citius possit versus? quis membra movere
mollius? invideat quod et Hermogenes ego canto.'
Interpellandi locus hic erat: 'Est tibi mater,
cognati, quis te salvo est opus?'—'Haud mihi quisquam;
omnis composui.'—'Felices! Nunc ego resto.
Confice; namque instat fatum mihi triste, Sabella
quod puero cecinit divina mota anus urna:
"*Hunc neque dira venena, nec hosticus auferet ensis,*
nec laterum dolor aut tussis, nec tarda podagra;
garrulus hunc quando consumet cumque; loquacis,
si sapiat, vitet, simul atque adoleverit aetas."'
Ventum erat ad Vestae, quarta iam parte diei
praeterita, et casu tunc respondere vadato
debebat; quod ni fecisset, perdere litem.

24. **membra movere**, *dance.*

25. **mollius**, *more gracefully.* Dancing was a rather disreputable accomplishment among the Romans at this time (cf. Cic. *pro Mur.* VI. 13). — **quod**: the acc. of the thing after **invideat**. Its antecedent **id** or **tale** would be the object of **canto**.

26. **hic locus erat**, etc.: apparently the opportunity was his mention of his accomplishments, to which Horace replies, as if feeling that so accomplished a man was too valuable to expose to danger; "have you any friends dependent on you?" implying that there is danger in going to see the sick person. The answer destroys this hope of getting rid of him, and Horace's reply as far as v. 35 must be supposed to be made aside in his own thought. It is obvious that if Horace's good nature would allow him to speak in that tone to the fellow, he would have got rid of him long before.

29. **confice**: jocosely said, as if he had bored all his friends to death, and now was going to crown the whole by killing off Horace. Of course the allusion to his destiny is an invention. — **Sabella**: the Sabines and the mountain people generally were famous for superstitions and divination, acting, it would seem, as a sort of gipsies.

30. **divina**, *prophetic.* — **urna**, in which the lots (**sortes**) were cast (cf. *Od.* II. 3. 26), and shaken (**mota**), whereupon one came to the surface, which was drawn out.

32. **tussis**: *i.e.* consumption. — **tarda**, *crippling:* a transferred epithet; it was the patient that was slow.

33. **quando ... cumque**, *at some time or other*, whenever it is.

35. **Vestae** (Gr. § 214. *b*): in their ramble they had come to the south end of the Forum, near which was the temple of Vesta and the courts of justice. — **quarta**: *i.e.* it was past nine.

36. **vadato**, *a plaintiff in a lawsuit*, who had made him give bail to appear on this day.

37. **debebat**, *he was bound.* — **fecisset**: in informal indirect discourse for **fecerit** of the direct (cf.

Digitized by Google

'Si me amas,' inquit, 'paulum hic ades.' 'Intereram, si
aut valeo stare aut novi civilia iura;
et propero quo scis.' 'Dubius sum quid faciam,' inquit,
'tene relinquam an rem.' 'Me, sodes.' 'Non faciam,'
ille,
et praecedere coepit. Ego, ut contendere durum est
cum victore, sequor. 'Maecenas quomodo tecum?'
hinc repetit; 'paucorum hominum et mentis bene sanae;
nemo dexterius fortuna est usus. Haberes
magnum adiutorem, posset qui ferre secundas,
hunc hominem velles si tradere; dispeream, ni
summosses omnis.' 'Non isto vivimus illic

reddidisses, *Od.* I. 10. 9), as it would appear in the terms of the contract of bail. — **perdere** (with **debebet**): *i.e.* the case would go against him by default.

38. **si me amas**, equal to *if you will be so kind.* Prosody, *sī mĕ āmās. e* shortened before *a*, as in Greek. — **ades**, *attend me;* as *advocatus*, not an advocate, but an adviser and friend to suggest the law and give him moral support. — **inteream**, *confound me.* The condition (**si valeo**, etc.) is of the kind where no opinion is expressed, and a wish takes the place of the indicative in apodosis.

39. **stare**: best taken literally, "bear the fatigue of the court." — **novi**, etc.: *i.e.* he would be of no use.

41. **rem**, his case. — **sodes** (**si audes**, if you please), *i.e. by all means.*

43. **victore**: *i.e.* he had beaten him so many times that Horace was now discouraged and let him have his own way. — **Maecenas**, etc.: the bore now comes to his real object. — **quomodo**, equal to *on what terms.*

44. **hinc repetit**, *he begins again* (his talk) *with that.* — **paucorum**, etc., *of few friends, and has a very level head, i.e.* has made a shrewd use of his luck. This is said as if Mæcenas' choice of friends had been prompted by such motives.

45. **haberes** (in the contrary to fact construction) implies, of course, that Horace has no desire of making his acquaintance, but thereby makes the request all the more importunate.

46. **secundas** (*sc.* **partes**), etc., *support you*, or with another figure, *play into your hands.*

47. **hunc hominem**, *your humble servant.* — **tradere**, *introduce*, a technical term, almost. — **dispeream**: the same construction as in v. 38; its protasis is the truth of the proposition **ni summosses**, which is itself conditioned on the preceding **si velles**.

48. **summosses**: the pluperfect seems to refer to the rapidity of the action; *you would shove them all aside in a twinkling.* Horace hereupon endeavors to persuade the bore that he misunderstands the situation; the coterie has no such relations among its members.

Digitized by Google

quo tu rere modo; domus hac nec purior ulla est
nec magis his aliena malis; nil mi officit,' inquam,
'ditior hic aut est quia doctior; est locus uni
cuique suus.' 'Magnum narras, vix credibile!' 'Atqui
sic habet.' 'Accendis, quare cupiam magis illi
proximus esse.' 'Velis tantummodo: quae tua virtus,
expugnabis; et est qui vinci possit, eoque
difficilis aditus primos habet.' 'Haud mihi deero:
muneribus servos corrumpam; non, hodie si
exclusus fuero, desistam; tempora quaeram,
occurram in triviis, deducam. Nil sine magno
vita labore dedit mortalibus.' Haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus et illum
qui pulchre nosset. Consistimus. 'Unde venis?' et
'Quo tendis?' rogat et respondet. Vellere coepi
et prensare manu lentissima brachia, nutans,

49. **domus**: of Mæcenas. — **purior**, *more free.*

50. **aliena**, *at variance with.*

52. **magnum**, etc.: the bore cannot believe in such a state of things; so he flatteringly says that it increases his eagerness to get into the set.

54. Horace now changes his tone, and says humorously that he has only to try and he will succeed, no doubt covertly alluding to the bore's prowess in his own case.

55. **est qui**, etc.: *i.e.* he has his weak spots, and so guards more carefully the first access to him.

56. Horace shows the worthless character of the fellow by the view which he takes of Horace's suggestion, and the means which he proposes to use.

58. **tempora**, *favorable opportunities.*

59. **triviis**, *at the street corners.* — **deducam**, *escort to the Forum*, a technical expression. — **nil**, etc.: the comic effect is heightened by the use of a proverb which in the mouth of a hero would be commendable. The kind of labor referred to, however, makes it contemptible here.

60. **haec dum agit**, *while he is talking in this way.*

61. **Fuscus Aristius**, one of the poet's best friends. Cf. I. 10. 83, *Ep.* I. 10, *Od.* I. 22.

62. **nosset**: a characteristic relative clause, showing clearly the nature of such clauses by its connection with an adjective, to which it is equivalent. — **unde venis**, etc.: ordinary familiar salutations.

63. **rogat**, etc., *is asked and answered*, on both sides. — **vellere**, etc.: the poet begins to nudge him (strictly, pull his toga), and make signs for Fuscus to relieve him by claiming an engagement with him, or the like.

64. **lentissima**, *unresponsive*, which did not resist enough to feel the pull.

Digitized by Google

distorquens oculos, ut me eriperet. Male salsus
ridens dissimulare; meum iecur urere bilis.
'Certe nescio quid secreto velle loqui te
aiebas mecum.' 'Memini bene, sed meliore
tempore dicam; hodie tricesima sabbata: vin' tu
curtis Iudaeis oppedere?' 'Nulla mihi,' inquam,
'religio est.' 'At mi; sum paulo infirmior, unus
multorum. Ignosces; alias loquar.' Huncine solem
tam nigrum surrexe mihi! Fugit improbus ac me
sub cultro linquit. Casu venit obvius illi
adversarius, et, 'Quo tu, turpissime?' magna
inclamat voce, et 'Licet antestari?' Ego vero
oppono auriculam. Rapit in ius; clamor utrimque,
undique concursus. Sic me servavit Apollo.

65. **male salsus**, *the wicked wag*, wishing to play a malicious joke on Horace.

66. **dissimulare**, pretended not to notice it. — **bilis**: the bile was anciently supposed to be the seat of the passions, here of anger.

67. **certe**, etc., *I'm sure you were saying*, etc., making up an engagement for the purpose.

69. **tricesima**: the Jews seem to have had a festival once a month, not strictly the thirtieth Sabbath, but so called because of the familiar weekly Sabbath. The mention of the Jews at all shows an extraordinary spread of their rites. — **vin'**, the colloquial form for **visne**, as in the comedy.

70. **curtis**, *circumcised*. — **oppedere**: a coarse term for *insult*, of course by doing business on their holy day.

71. **religio**, *religious scruple*. — **infirmior**: rather weak in those matters, not strong-minded enough to be free from superstition.

72. **huncine**, etc.: a construction especially common in the Comedy, equal to *to think that this*, etc.

73. **surrexe**, old form for **surrexisse**, cf. 5. 79.

74. **sub cultro**: a figure from the sacrifice.

75. **adversarius**, the same person referred to as **vadatus** in v. 36. — **quo** (*sc.* **is**), *i.e.* why don't you appear?

76. **licet antestari**: the formula used to appeal to a person, asking his permission to use him as a witness; here, of course, to establish the fact that the man was found breaking his bail, in which case the plaintiff could seize him.

77. **auriculam**: the party seems to have touched the ear, the seat of memory, to warn the witness to remember the circumstances. See *Ecl.* VI. 4, and Fig. 21, Greenough's Virgil.

78. **Apollo**: probably only as the president of the Muses, and patron of poetry and guardian of poets. The poet's usual guardian is Mercury (*Od.* II. 17. 29).

Digitized by Google

X.

Lucili, quam sis mendosus, teste Catone,
defensore tuo, pervincam, qui male factos
emendare parat versus; hoc lenius ille,
quo vir est melior, longe subtilior illo,
qui multum puer et loris et funibus udis 5
exhortatus, ut esset opem qui ferre poetis
antiquis posset contra fastidia nostra,
grammaticorum equitum doctissimus. Ut redeam illuc:

Nempe incomposito dixi pede currere versus Lucili. Quis tam Lucili fautor inepte est ut non hoc fateatur? At idem, quod sale multo urbem defricuit, charta laudatur eadem.

SATIRE 10. This satire contains a defence of Horace's criticisms on Lucilius in *Sat.* I. 4, and a general defence of his own style of composition.

1. The first eight lines, printed in italics, are found in some but not all of the Mss., and their authenticity is denied by most scholars. It does not seem likely from the internal evidence that they are Horace's work. It is barely possible that they may have been originally written by him, and afterwards left out upon a revision of the Satire. But even this is not likely. — **Catone**, Valerius Cato, a poet and grammarian, of Gaul, who, we may conclude, undertook to modernize Lucilius.

3. **hoc**, *so much*, correlative with **quo**.

4. **illo**: apparently refers to another emender of Lucilius, afterwards referred to as **equitum doctissimus**.

5. **qui**: referring to **illo**.

6. **exhortatus**: used passively like many participles of deponents. — **opem ferre**, *come to the rescue of, i.e.* by modernizing and emending, as English poets have sometimes done with Chaucer.

7. **fastidia**, *fastidious taste.*

8. **illuc**: must be taken as referring to the general subject of Lucilius, from which he has diverged in his talk about his emenders. But the whole eight lines are very obscure, and perhaps not worth understanding.

1. **nempe**, *yes*, or *true;* in answer to a criticism on his remark about Lucilius, in I. 4. 8 and 11, and opposed by **at** in v. 3. — **incomposito**, *careless* or *rough* measure.

2. **inepte**: modifying **fautor**, which is used in the sense of an adjective. In translating, it is better to make **fautor** a noun, and **inepte** an adjective.

3. **idem**, *he, at the same time.* — **sale**: used often of witty satire, but the figure is here made more vivid by **defricuit**. It may be imitated by *made the city smart, with caustic wit.*

4. **charta**: cf. I. 5. 104. — **laudatur**: see I. 4. 1–8, where he is spoken of in the highest terms.

Digitized by Google

Nec tamen, hoc tribuens, dederim quoque cetera; nam sic
et Laberi mimos ut pulchra poemata mirer.
Ergo non satis est risu diducere rictum
auditoris (et est quaedam tamen hic quoque virtus);
est brevitate opus, ut currat sententia neu se
impediat verbis lassas onerantibus auris;
et sermone opus est modo tristi, saepe iocoso,
defendente vicem modo rhetoris atque poetae,
interdum urbani, parcentis viribus atque
extenuantis eas consulto. Ridiculum acri
fortius et melius magnas plerumque secat res.
Illi, scripta quibus comoedia prisca viris est,
hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes umquam legit, neque simius iste

5. **tribuens,** *paying him this tribute.* — **dederim**: cf. I. 4. 39. — **quoque,** belonging to the whole clause. — **cetera,** the other qualities that make a poet. — **sic,** *on that principle,* by that rule.

6. **Laberi,** Decimus Laberius, a Roman knight of the end of the Republic, who wrote mimes, farcical dramatic poems of the lowest class, often obscene, and always representing common realistic scenes from low life. The argument is that if witty ridicule alone made poetry, these productions must be counted as such.

7. **ergo**: *i.e.* since the *reductio ad absurdum* above proves that wit alone is not sufficient. — **diducere rictum,** *raise a laugh:* lit. open wide the jaws as in laughter.

8. **hic,** *in this.*

9. **brevitate**: *i.e.* the common talk of the street is too wordy for art. — **currat,** *flow on freely.* — **sententia,** *the thought.*

11. **sermone,** etc.: *i.e.* farcical dialogue alone is not enough; there must be a serious vein as well, to give variety.

12. **defendente,** *support:* cf. **tueri,** the more common expression. — **vicem,** *the part:* — **rhetoris atque poetae,** the serious style of the orator and poet.

13. **urbani,** *of the wit.* — **parcentis**: *i.e.* treating a subject lightly, not speaking with as much moral fervor as the poet or orator.

14. **ridiculum**: the style of the **urbanus** just referred to. — **acri**: the style of the orator and poet.

15. **secat,** *decides* (cuts knots), cf. *Ep.* I. 16. 42.

16. **illi**: Aristophanes and the like, the writers of the old comedy (**prisca**). Cf. I. 4. 1.

17. **stabant,** kept their ground, a word borrowed from the stage, like "run" in English. — **pulcher**: a term of reproach, indicating effeminacy.

18. **Hermogenes,** etc.: referring, no doubt, to the clique of

Digitized by Google

nil praeter Calvum et doctus cantare Catullum.
'At magnum fecit, quod verbis Graeca Latinis
miscuit.' O seri studiorum! quine putetis
difficile et mirum, Rhodio quod Pitholeonti
contigit? 'At sermo lingua concinnus utraque
suavior, ut Chio nota si commixta Falerni est.'
Cum versus facias, te ipsum percontor, an et cum
dura tibi peragenda rei sit causa Petilli?

Horace's critics, who, he implies, are incapacitated for criticism in this matter because they never read Greek, and don't know what they are talking about. — **simius**: perhaps on account of his tricks which he used to amuse society. Cf. I. 9. 24 and v. 80. The reference is said to be to Demetrius. See v. 79.

19. **Calvum**, C. Licinius Calvus, a contemporary of Cicero, and friend of Catullus. The reproach here is aimed, no doubt, at the prettiness of their love songs. We can hardly tell about Calvus, but Catullus was certainly superior to Horace in the poetic gift.

20. **magnum fecit**: in the general admiration of Greek literature, no doubt there were men who actually thought the interlarding of Greek words was a merit. Their claim is introduced to be disallowed. — **Graeca**: Lucilius uses whole sentences of Greek.

21. **seri studiorum** (cf. **cerebri felicem**, I. 9. 11), *pedantic blockheads*, a translation of ὀψιμαθεῖς, late to learn, and so filled with the zeal of a new convert, putting in at all times what they have just learned. Cf. Gell. XI. 7. — **quine**: this difficult expression is the despair of grammarians. The **-ne** absolutely requires a question either in the clause itself or in the principal clause (cf. Plaut. *Truc.* II. 6. 53). But no question including the meaning of **qui** seems exactly right. It might be taken in the sense of "How can you think," etc., in which case the **-ne** would only be added to the interrogative as in **utrumne**. Perhaps **qui** may be indefinite, as in the **Hercle qui**, and the like, of the comedy. In this case it would mean, "Can you have any idea?" etc., and the expression would be a popular one not appearing elsewhere in literature.

22. **Pitholeonti**, an unknown poetaster. Possibly Pitholaus. Cf. Suet. *J. C.* 75.

23. **at**: introducing an argument of his adversaries; *but, you say*. — **lingua**: abl. of means. — **concinnus**, *neatly joined*.

24. **Chio**: the Greek wines were sweeter and less harsh than the Latin, and hence an agreeable mixture was made of the two. — **nota**: *the brand* put for the wine. The opponent uses this practice as an example to prove the advantage of mixing the two languages.

25. **cum**, etc.: Horace meets the argument by reducing it to an absurdity, asking if it is only in poetry, or will it hold good in oratory also. — **te ipsum**, etc.: implying that they themselves could see the folly of such a course in a plea in court.

26. **Petilli**: a famous law case (see I. 4. 94) is used as a sample of all.

Digitized by Google

scilicet oblitus patriaeque patrisque Latini
cum Pedius causas exsudet Publicola atque
Corvinus, patriis intermiscere petita
verba foris malis, Canusini more bilinguis?
atque ego cum Graecos facerem, natus mare citra,
versiculos, vetuit me tali voce Quirinus,
post mediam noctem visus, cum somnia vera:
'In silvam non ligna feras insanius, ac si
magnas Graecorum malis implere catervas.'
Turgidus Alpinus iugulat dum Memnona, dumque
defingit Rheni luteum caput, haec ego ludo,

27. **scilicet**, etc.: *i.e.* to be consistent, of course, they must also ask the great orator to use Greek as well. — **oblitus**, etc.: that is, forgetting that you are a Roman.

28. **Pedius**: Q. Pedius Publicola was a brother of M. Valerius Messala Corvinus, but adopted into the gens Pedia. These two are types of great orators. — **exsudet**: a humorous expression for "work out" their difficult cases for their orations.

29. **patriis** (*sc.* **verbis** from **verba** below). — **intermiscere**: the regular grammar would require **eos** expressed, but it is readily supplied from the names which have just occurred.

30. **foris**: *i.e.* from Greece. — **Canusini**: at Canusium Greek and Oscan would both be spoken.

31. **atque ego**, etc.: the answer is supposed already to be given, and the absurdity shown, whereupon Horace makes the argument still stronger by showing that it isn't well for a Roman to write Greek poetry at all. This he enforces by a fable of his own case. It is probably true so far as the main idea is concerned.

32. **tali**, the words in vv. 34, 35.

33. **cum**, etc., an old superstition.

34. **in silvam**, etc., a common proverb, like coals to Newcastle, and Γλαῦκ' εἰς Ἀθήνας. The fable gives him a transition to his own style and his reason for adopting it.

36. **turgidus**: probably with a double meaning, as there is no reason to doubt the assertion of the scholiast that M. Furius Bibaculus is meant (cf. II. 5. 41). If he is, he was no doubt called Alpinus in mockery of his poem on the Alps. (see above citation). — **iugulat**: with a double meaning, of a poem in which Memnon, son of Tithonus and Aurora, was killed by Achilles. The poem is said by a scholiast to have been an Æthiopis.

37. **defingit**, *muddles*: *i.e.* by describing it badly, using no doubt the epithet **luteum**. — **caput**: probably the mouth, but it may mean the source. The former seems more likely on account of **luteum**. — **haec ego ludo**, *i.e.* "I, having been advised not to write Greek poetry, and not wishing to imitate the tasteless effusions of Alpinus in epic poetry, content myself with these trifles in a sportive strain, not to be recited for a prize, nor to appear on the stage. Others can do

Digitized by Google

quae neque in aede sonent certantia iudice Tarpa,
nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta
eludente senem comis garrire libellos
unus vivorum, Fundani; Pollio regum
facta canit pede ter percusso; forte epos acer,
ut nemo, Varius ducit; molle atque facetum

those things better." He then proceeds to assign the mastery in the different styles to others, — to Fundanius in comedy (cf. *Sat.* II. 8. 19); to C. Asinius Pollio, famed as a statesman, orator, and historian as well, in tragedy; in epic poetry, to Varius (cf. I. 5. 40); in rural scenes to Virgil, whose Æneid had not yet been written. He has not tried to rival these, but has chosen a branch in which he could excel.

38. **in aede**, etc.: a free allusion to recitation for prizes, though no definite occasion is known. — **Tarpa**: Sp. Mæcius Tarpa was a friend of Pompey, and chosen by him as a literary critic to select the play for his new theatre. He probably contrived to hold the same position, as a judge of literature under Augustus (cf. *A. P.* 387), though the reference may be to any judge.

40. **arguta**, etc.: the two methods of publication are referred to in chiastic order: first, comedy and tragedy for the theatre; second, epic and bucolic poetry for recitation. — **meretrice**: in the abl. absolute with **eludente**, giving the subject of the writing through the characters usually appearing in that form of composition. — **arguta**, *cunning.* — **meretrice**, one of the most common characters in the comedy. — **Davo**, a characteristic slave name. See Ter. *Andria.* — **Chremeta**, the old man of the comedy. See Ter. *Adelphi.*

41. **eludente**: the tricks of the slave, who assists his young master in deceiving the father, form the staple of the new comedy. The **meretrix** also assisted in these.

41. **comis** (with **libellos**), *witty and elegant.* — **garrire**, *rattle off.* The word is chosen on account of the light character of the dialogue. — **libellos**, *i.e.* works, a cognate acc. with **garrire**.

42. **Fundani**: mentioned also in II. 8. 19, as belonging to the Mæcenas coterie, but none of his works are known. — **regum**, *i.e.* chieftains like Agamemnon, etc., in tragedy. See next note.

43. **pede ter percussa**, *i.e.* in the iambic trimeter, the staple verse of tragedy. Though the verse has six feet, it has only three marked ictus. Cf. *A. P.* 252. — **forte**, *powerful*, on account of the stirring scenes depicted. — **acer**, *vigorous*, on account of the spirit which the author must have.

44. **Varius**: cf. I. 5. 40. — **ducit**: the figure is from spinning, but *weaving the web of*, etc., is perhaps better in English. — **ut nemo**, *sc.* **alius**. — **molle**: the gentleness of bucolic poetry, as opposed to the vigor of epic. — **facetum**, *i.e. elegant and polished.* Cf. Facetum quoque non tantum circa ridicula opinor consistere. . . . Decoris hanc magis et excultae cuiusdam elegantiae appellationem puto. Quintil. VI. 3. 20.

Digitized by Google

Vergilio adnuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
atque quibusdam aliis, melius quod scribere possem,
inventore minor; neque ego illi detrahere ausim
haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
plura quidem tollenda relinquendis. Age, quaeso,
tu nihil in magno doctus reprehendis Homero?
nil comis tragici mutat Lucilius Acci?
non ridet versus Enni gravitate minores,
cum de se loquitur non ut maiore reprensis?
Quid vetat et nosmet Lucili scripta legentis
quaerere, num illius, num rerum dura negarit

45. **adnuerunt,** *have granted, i.e.* given the power to write in that manner.

46. **hoc,** *i.e.* satire. — **erat**: referring to the time when Horace made his choice. — **experto**: *i.e.* had tried it unsuccessfully, not as those in the other branches in such a way as to forbid competition. — **Varrone**: P. Terentius Varro, called Atacinus from the river Atax in Narbonese Gaul, where he was born, was a very industrious and copious poet, who tried many styles of composition, but whose light was obscured by the more brilliant men who succeeded him. He was born 82 B.C.

47. **quibusdam**: such as M. Terentius Varro, L. Abbucius, Servius Nicanor. — **melius**: *i.e.* than they.

48. **inventore minor,** *i.e. though inferior* to Lucilius. — **neque ego,** etc.: the main point of the whole. Horace was charged with setting himself up as superior to Lucilius, and criticising arrogantly the work of his master. This he here expressly denies.

50. **at dixi,** *but I did say* (I admit), proceeding to show that such criticism is the natural thing in the improvement of literature from age to age, even in regard to so great a genius as Homer. The passage referred to is I. 4. 11, and the figure is that of a torrent.

51. **tollenda**: the part to be rejected is even more than that to be retained.

52. **doctus,** *learned critic,* an almost technical expression for a professional man in any art.

53. So also Lucilius improves on Accius, though in the line of tragedy. — **comis,** *genial and witty.*

54. **gravitate minores,** *inferior in dignity,* to the requirements of the subject.

55. At the same time Lucilius does not claim that he is superior to these earlier writers, though he criticises them.

56. Therefore there is no objection to Horace's following Lucilius' example, and criticising him in his turn.

57. **illius,** *his own, i.e.* the character of the poet's genius. — **re-**

Digitized by Google

versiculos natura magis factos et euntis
mollius, ac si quis, pedibus quid claudere senis,
hoc tantum contentus, amet scripsisse ducentos
ante cibum versus, totidem cenatus; Etrusci
quale fuit Cassi rapido ferventius amni
ingenium, capsis quem fama est esse librisque
ambustum propriis. Fuerit Lucilius, inquam,
comis et urbanus, fuerit limatior idem
quam rudis et Graecis intacti carminis auctor,
quamque poetarum seniorum turba; sed ille,
si foret hoc nostrum fato dilatus in aevum,
detereret sibi multa, recideret omne quod ultra

rum: the character of his subjects. — **dura**, rough and stiff, not flexible so as to yield to the elegances of poetry.

58. **versiculos**, etc.: *i.e.* smooth and flowing, and carefully finished verse.

59. **ac**, etc.: than would naturally be the case with one that wrote as he did, carelessly and copiously, in the manner of his age. — **pedibus senis**, *i.e.* hexameters. — **claudere**, *compose*, an almost technical expression for writing poetry, rounding off the lines.

60. **hoc**: *i.e.* merely making verse without regard to polish.

61. **Etrusci**: so called, probably, to distinguish him from the Cassius in *Ep.* I. 4. 3.

62. **Cassi**, an unknown poet. — **ferventius**, rolling on more swiftly.

63. **capsis**, etc.: *i.e.* he wrote enough to make his own funeral pile of his manuscripts and their cases. — **capsis**: these were cases for rolls in which they stood up on end.

64. **fuerit**: a concession, to which is opposed the sentence with **sed ille**, v. 67.

65. **limatior**, *more polished*. — **idem**, *at the same time*, a still greater concession.

66. **quam**, etc.: *i.e.* than the inventor of this kind of composition could be expected to be. — **rudis**, *untried* (with **carminis**). Satire was probably not in fact a really new form of literary art, but the Greeks had not brought it to perfection as they had other forms, and hence Lucilius had strictly no one to imitate; therefore the first attempts must necessarily be rough. — **intacti**: the Romans of Horace's time considered satire as entirely of Roman origin, which in some sense it was. Cf. Quintil. X. 1. 93.

67. **ille**; emphatic; *even he* would write with much more care and pains if he were alive now; an argument, of course, in favor of Horace's criticism, as well as for his style.

68. **dilatus**: another reading, **dilapsus**, gives no sense, and **delapsus** seems forced.

69. **detereret**, *smooth away*; referring to the use of the file, cf. **limatior**. — **recideret**, *prune away*; not merely polishing, as in **detereret**, but suppressing. — **ultra perfectum traheretur**: *i.e.* overdone, beyond the golden mean of perfection.

Digitized by Google

perfectum traheretur, et in versu faciendo
saepe caput scaberet, vivos et roderet unguis.
Saepe stilum vertas, iterum quae digna legi sint
scripturus, neque te ut miretur turba labores,
contentus paucis lectoribus. An tua demens
vilibus in ludis dictari carmina malis?
non ego; nam satis est equitem mihi plaudere, ut audax,
contemptis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet quod
vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Vergiliusque,

71. **saepe**, etc.: humorous expressions indicating greater pains in writing, as opposed to the careless style of Lucilius. This thought leads Horace to descant on the necessity of erasing and doing over again one's first effort.

72. **stilum vertas**: the ancient *stilus*, for writing on wax, was made with a sharp point at one end, and a flat piece at the other to smooth down (**inducere**) the wax and obliterate the previous writing.

73. **scripturus**, *if you mean to write.* — **labores**, *trouble yourself to have, try to have.*

74. **paucis**: only the better educated few could appreciate perfect work; it would be too refined to please the people, for whom a different style would be necessary. — **an**: a *reductio ad absurdum*, as often with **an**.

75. **vilibus**: cf. I. 6. 72. — **dictari**: *i.e.* to be used as exercises in teaching the ignorant to write. It is probable, however, that it was just this use of Horace's works and others that has, by the multiplication of copies, preserved them to us.

76. **equitem**, for the higher classes. — **audax**, *undaunted*, not abashed by the displeasure of the crowd.

77. **explosa**, hissed off the stage, whence comes our expression, an "exploded theory," though we have a different conception of it now. — **Arbuscula**, a famous actress in the mimes, the only class of plays in which women appeared. She is also mentioned by Cic. *ad Att.* VI. 15. Her acting was probably too tame and decent for the coarse Romans of the lower class.

78. The distinction between the two kinds of readers gives him an opportunity to hold up to scorn the opposing clique, by putting them among the populace, and to claim for himself the approval of the more refined. — **cimex**: as we might say *reptile.* — **Pantilius**, an unknown poet.

79. **Demetrius**, also unknown, but very likely the **simius** referred to in v. 18.

80. **Fannius**, a third of the clique, the garrulous coxcomb mentioned in I. 4. 21. — **Hermogenis**: cf. I. 4. 72, 9. 25, 3. 129 — **conviva**: probably to indicate that they are both parasites, worthless fellows who made a living by their wits.

81. **Plotius**: see I. 5. 40. — **Varius**: see v. 44.

Digitized by Google

Valgius, et probet haec Octavius, optimus atque
Fuscus, et haec utinam Viscorum laudet uterque!
Ambitione relegata te dicere possum,
Pollio, te, Messalla, tuo cum fratre, simulque
vos, Bibule et Servi, simul his te, candide Furni,
compluris alios, doctos ego quos et amicos
prudens praetereo; quibus haec, sunt qualiacumque,
arridere velim, doliturus si placeant spe
deterius nostra. Demetri, teque, Tigelli,
discipularum inter iubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

82. **Valgius**, C. Valgius Rufus, an elegiac and epigrammatic poet, a friend of Horace, to whom *Od.* II. 9 is addressed. His writings are now lost. — **Octavius**, a poet and historian. Virgil(?) speaks of him, *Catalecta* XIV., —

"Scripta quidem tua nos multum mirabimur et te
Raptum et Romanam flebimus historiam."

83. **Fuscus**: see I. 9. 61, *Od.* I. 22, *Ep.* I. 10. He was probably only a literary connoisseur, as no works of his are known to us. — **Viscorum**, one of them is mentioned in I. 9. 22, but they are otherwise unknown.

84. **ambitione**: as the others were of high rank in prominent positions, he might be accused of ambitious designs in mentioning them; therefore he declares that he has no such designs, and implies that their prominence is so great that he can mention them without suspicion.

85. **Pollio**: see v. 42. — **Messalla**: see v. 29. — **fratre**, Pedius.

86. **Bibule, Servi, Furni**: otherwise unknown. — **his**: dative following **simul** by an imitation of the Greek ἅμα and an extension of words of nearness and likeness.

87. **doctos**, *connoisseurs;* cf. v. 52 and I. 9. 7.

88. **prudens**, *purposely;* cf. **imprudens**. — **haec**, the Satires, to which this one is a kind of *envoi*. — **qualiacumque**, *such as they are.*

89. **arridere**, *give pleasure*, a meaning transferred from its proper meaning of smile upon. Cf. Cic. *ad Att.* XIII. 21. 3. — **doliturus**: a favorite construction with Horace, but better rendered in English by *and I should*, etc.

90. **deterius**, being applied to a good thing, is equivalent to **minus**, and is very likely colloquial.

91. **discipularum**: by this word Horace scoffs at these poets as effeminate women's darlings. — **iubeo**: the regular word, like our *bid*, here with a kind of double meaning. — **plorare**, *whine*, referring to the love-sick songs that these men sang (and perhaps taught also), to the delight of women, and also to the Greek οἰμώζειν (the opposite of χαίρειν). The whole only amounts to, "I leave you to whine among your petticoated pupils, bad luck to you."

92. **puer**: an amanuensis. — **citus**: adjective for adverb; "be quick and go." — **libello**: the first book of Satires.

Digitized by Google

LIBER SECUNDUS.

I.

Horat. Sunt quibus in satura videor nimis acer et ultra
legem tendere opus; sine nervis altera, quicquid
composui, pars esse putat, similisque meorum
mille die versus deduci posse. Trebati,
quid faciam praescribe. *Trebat.* Quiescas. *Horat.* Ne
faciam, inquis, 5

BOOK II.

SATIRE 1. There is no distinct evidence that the two books of Satires were published separately so as to need an introduction to each, yet this Satire serves as a sort of introduction to the second book, as Satire I. 1. is an introduction to the whole. We have in this a defence of the poet's treatment of satire, in answer to the many charges which had been made by his enemies and critics, upon the reading of the various pieces in a rather large circle of friends. That the Satires must have been given to the world separately in this quasi-public way appears from I. 2. 27 and I. 4. 92. The conception of the piece is perfectly natural, and in the highest degree witty and humorous. Horace is supposed to take advice of an old lawyer as to his proper course, in view of the contradictory criticisms made upon his work; and in the conversation which ensues he treats the subject from all sides, while at the same time he keeps the person of the lawyer distinct from his own in a perfectly dramatic form. As a piece of composition it could hardly be excelled.

1. **satura**: here, for the first time in literature, this word seems to be used in the sense to which it has later been confined. — **videor**: the mood of the verb seems to imply that he has definite persons in mind, but it is always the privilege of a poet to speak as if he had, whether he has or not (cf. *Od.* I. 1. 3). — **acer**: *i.e.* in his criticism or invective.

2. **legem**, *i.e.* the proper limits of the style of composition (cf. *A. P.* 135). — **tendere**, *force*, a figure taken from the bow. — **sine nervis**, just the opposite fault to the first, *without force*, being mere inartistic prose.

4. **deduci**, *spun off*; keeping the same figure. — **Trebati**, C. Trebatius Testa, a *jurisconsult*, or consulting lawyer, in his youth a friend of Cicero; cf. Cic. *ad Fam.* VII. 6 and 22. The shortness and authoritative manner of his answers (cf. **quiescas**, v. 5, and **aio**, v. 6) indicate an old and experienced lawyer, though at that time he could not have been much above fifty, while Horace was about thirty.

5. **praescribe**: probably the technical term for giving directions.

Digitized by Google

omnino versus? *Trebat.* Aio. *Horat.* Peream male, si non
optimum erat; verum nequeo dormire. *Trebat.* Ter uncti
transnanto Tiberim, somno quibus est opus alto,
irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
praemia laturus. *Horat.* Cupidum, pater optime, vires
deficiunt; neque enim quivis horrentia pilis
agmina nec fracta pereuntis cuspide Gallos

which must be followed, as being in accordance with the law.

6. **aio**, *that's what I say.* — **peream male**, *confound me;* cf. I. 9. 47.

7. **erat**, *would be;* instead of the subjunctive, on account of the meaning of the phrase ("necessity, propriety," etc.). The expression is the apodosis contrary to fact of an omitted protasis, **si ita facerem**, or the like; but the whole conditional sentence, including both protasis and apodosis, is the protasis of **peream male** in the form where no opinion is expressed (cf. I. 9. 38 and 47). — **dormire**: this word at once indicates that it is Horace's nature to write so long as he is awake, thus making it an imperative necessity, and it also gives Horace a chance to allude to two of the foibles of Trebatius, swimming and wine. — **ter**, etc.: Trebatius, taking note of only the final expression, as if he did not know what it really meant, gives a prescription in the brief professional manner, for insomnia. There is an old superstition about this number. — **uncti**: the ancients in all their athletic exercises anointed themselves with oil, partly to render the skin soft, and partly to prevent the effect of cold.

8. **transnanto**: this form of the imperative is in the formal archaic style of laws and prescriptions.

9. **irriguum**: *i.e.* drink freely before going to bed.

10. **rapit**: *i.e.* with such force as to be irresistible. — **aude**: the daring would consist in trying so lofty a theme.

11. **Caesaris**, *i.e.* Augustus, though he did not receive this appellation till B.C. 27, a few years later. — **res**, *i.e.* his warlike exploits, in an epic.

12. **laturus**: we must break this into another sentence in English, as we are often obliged to do with this favorite construction of Horace. — **cupidum**: this also should be made a separate clause. — **pater**, *venerable sir*, a common form of address in Latin to older persons.

13. **deficiunt**: *i.e.* his powers are inadequate to the demands of epic poetry, a deficiency to which he often alludes (*Od.* I. 6. 9, etc.), but at the same time he contrives to give an indirect hint at what he would say if he tried such themes. — **horrentia**, etc.: descriptions which one must attempt who essays this form. — **pilis**: *i.e.* the Roman army.

14. **fracta cuspide**: sometimes taken as referring to the device by which the point of a spear was so

Digitized by Google

aut labentis equo describat volnera Parthi.
Trebat. Attamen et iustum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius. *Horat.* Haud mihi deero,
cum res ipsa feret. Nisi dextro tempore, Flacci
verba per attentam non ibunt Caesaris aurem,
cui male si palpere, recalcitrat undique tutus.
Trebat. Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem,
cum sibi quisque timet, quamquam est intactus, et odit!
Horat. Quid faciam? Saltat Milonius, ut semel icto
accessit fervor capiti numerusque lucernis;

arranged as to break or bend and become useless after being thrown. As this seems rather far-fetched, we may take it as representing the helpless condition of the enemy with their spears broken in the contest. — **Gallos**: Augustus conducted and sent several expeditions against the Gauls.

15. **equo**: the strength of the Parthians was in cavalry. — **Parthi**: these were at that time the most formidable enemies of the Romans, but what particular expedition is referred to is uncertain.

16. **iustum**, etc.: *i.e.* you might at least celebrate the *civic* virtues of Augustus. — **poteras**: a conclusion of a suppressed condition contrary to fact; something like "if you chose"; cf. **optimum erat**, v. 7. — **fortem**, *energetic*, as a ruler.

17. **Scipiadam**, the younger Africanus; cf. v. 72 *et seq.* The patronymic is chosen because **Scipionem** (⏑ – ⏑ –) could not be used in this verse. The form of the accusative is the more strictly Latin form, and agrees with the Doric dialect. — **sapiens**: *i.e.* he was wise enough to choose civil subjects for his praise of Scipio, and avoid warlike themes.

18. **res ipsa feret**: *i.e.* when the proper case shall arise. — **Flacci**: *i.e.* a humble man like me, as compared with the great Cæsar.

19. **ibunt per**, *find access to.*

20. **palpere**: the figure is of a horse; but, as often happens, the person and the figure are identified. In English the expression must be softened by saying "who is like a horse, if you stroke him the wrong way," etc. — **tutus**, *himself safe from attack.*

21. **quanto**, etc.: the reply of Trebatius. — **tristi**, *severe* or *abusive.*

22. **Pantolabum**, etc.: cf. I. 8. 11. — **Nomentanum**: mentioned in I. 1. 102, and elsewhere.

23. **cum sibi**, etc.: *i.e.* in this case the poet makes enemies of everybody, which is worse than running the risk of offending Cæsar.

24. **quid faciam**: the poet's answer: "Every man has his special weakness or hobby, and mine is like Lucilius', to write satire." — **saltat Milonius**: this unknown person had the habit of dancing at banquets, which among the Romans was considered disreputable (cf. Cic. *pro Mur.* VI. 13). — **icto**, etc., *the heat has flown to his head filled with the fumes of the wine.*

25. **numerus accessit**: the well-

Digitized by Google

Castor gaudet equis, ovo prognatus eodem
pugnis; quot capitum vivunt, totidem studiorum
milia: me pedibus delectat claudere verba
Lucili ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
credebat libris, neque, si male cesserat, usquam
decurrens alio, neque si bene; quo fit ut omnis
votiva pateat veluti descripta tabella
vita senis. Sequor hunc, Lucanus an Apulus anceps:
nam Venusinus arat finem sub utrumque colonus,
missus ad hoc, pulsis, vetus est ut fama, Sabellis,
quo ne per vacuum Romano incurreret hostis,
sive quod Apula gens seu quod Lucania bellum
incuteret violenta. Sed hic stilus haud petet ultro

known phenomenon of seeing double in intoxication.

26. **Castor,** etc.: even two twin brothers have different tastes, as in the case of the Dioscuri.

27. **pugnis**: *i.e.* as a boxer. — **capitum**: often used for persons. — **totidem,** etc., cf. **quot homines tot sententiae.** Ter. *Phorm.* II. 4. 14.

28. **pedibus,** etc.: a kind of light, depreciating way of speaking of his poetry.

29. **nostrum,** etc.: and so a safe example to follow.

30. **arcana,** *his secrets* (acts and thoughts), implying that he had no care to suppress anything from fear.

31. **si male cesserat** (impers.), *if he had fared ill: i.e.* he trusted to his books alike his good and evil fortune.

33. **votiva**: the ancients were accustomed to show their gratitude for escapes from peril by painting the scene on a tablet, usually in the most realistic manner, and hanging up the tablet in the temple of some divinity. Cf. *Od.* I. 5. 13. The same thank-offering is now paid to the saints.

34. **senis,** *the old poet* (not of age, but of antiquity). — **Lucanus an Apulus**: the mention of the nation seems to indicate that Horace comes of a warlike race, and so may be expected to be a fighting character, at least in poetry. — **anceps**: probably nom. masc., agreeing with the subject of **sequor.**

35. **Venusinus,** Venusia, the poet's birthplace, was on the boundary-line of the two races.

36. **missus,** etc.: this description indicates the warlike character of the two races. — **Sabellis,** *i.e.* the Samnites. The colony was planted B.C. 291, in the Third Samnite War.

37. **quo ne**: equivalent to **ut ne.** — **vacuum,** *an undefended point* in the line of defences.

39. **incuteret**: the subjunctive indicates, as usual, that it was the notion of some one else, here of the Romans. — **sed**: *i.e.* though I come of this warlike race, my weapon shall never be drawn except in defence. — **ultro,** ***unprovoked,*** prop-

Digitized by Google

quemquam animantem, et me veluti custodiet ensis
vagina tectus; quem cur destringere coner,
tutus ab infestis latronibus? O pater et rex
Iuppiter, ut pereat positum robigine telum,
nec quisquam noceat cupido mihi pacis! At ille
qui me commorit ('melius non tangere!' clamo),
flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuci quibus est inimica venenum,
grande malum Turius, si quid se iudice certes.
Ut quo quisque valet suspectos terreat, utque
imperet hoc natura potens, sic collige mecum:
dente lupus, cornu taurus petit: unde nisi intus
monstratum? Scaevae vivacem crede nepoti
matrem; nil faciet sceleris pia dextera: mirum,
ut neque calce lupus quemquam neque dente petit bos:
sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus

erly *beyond* what is called for by the occasion.

40. **animantem**, *living soul.*

41. **quem cur**, *and why . . . it?*

43. **ut**: used like **utinam**. — **positum**, *laid away.*

45. **commorit**, *stirs me up*, or *rouses me.* — **melius non tangere**: a common expression, *better let me be.* Inserted as a parenthesis, it gives a more popular form to the description.

46. **flebit**, *shall smart for it.* — **cantabitur**, *shall become a by-word.*

47. **Cervius**, etc.: Horace illustrates his use of satire as a weapon of defence, by a list of apparent examples, each of which, however, is a stinging characterization of some notable rascal. — **leges**: *i.e.* he is an informer, and uses this function as his weapon against his enemies.

48. **Albuci**, probably a seller of drugs.

49. **Turius**, a corrupt juror who will punish his enemy by deciding a case against him.

50. **ut**: interrogative. — **quo**, etc., *with the most powerful weapon which he has.*

51. **natura**, *a natural instinct.* — **sic**, *i.e.* by the following reasoning.

52. **intus monstratum**, *by an inward monition*, strictly **nisi hoc intus monstratum est.**

53. **vivacem**: *i.e.* too long-lived for him.

54. **nil . . . dextera**: *i.e.* no act of violence, as that would be contrary to his filial (**pia**) nature (of course ironical).

57. **longum**, *too long a story.*

Digitized by Google

exspectat sèu Mors atris circumvolat alis,
dives, inops, Romae, seu fors ita iusserit, exul,
quisquis erit vitae, scribam, color. *Trebat.* O puer, ut sis
vitalis metuo, et maiorum ne quis amicus
frigore te feriat. *Horat.* Quid, cum est Lucilius ausus
primus in hunc operis componere carmina morem,
detrahere et pellem, nitidus qua quisque per ora
cederet, introrsum turpis, num Laelius aut qui
duxit ab oppressa meritum Carthagine nomen,
ingenio offensi, aut laeso doluere Metello
famosisque Lupo cooperto versibus? Atqui
primores populi arripuit populumque tributim,
scilicet uni aequus virtuti atque eius amicis.
Quin ubi se a volgo et scaena in secreta remorant
virtus Scipiadae et mitis sapientia Laeli,

59. **exul**: opposed to **Romae**, from which he might be banished on account of his satire.

60. **color**: *i.e.* as bright or dark with good or bad fortune.

61. **vitalis**, *long-lived* (on account of the danger in such a course). — **maiorum**, partitive genitive with **amicus**.

62. **frigore**, *with a chill* (by neglect).

64. **pellem**: probably a remote allusion to the fable of the ass in the lion's skin. Cf. *Ep.* I. 16. 45. — **nitidus**, *decked*, with a fair outside.

65. **turpis**, *foul*, not precisely in the full figurative use, but with a closer application of the figure than in English. — **Laelius**, etc.: in allusion to **amicus**, v. 61. — **qui**, etc., Scipio.

67. **Metello**, Q. Cæcilius Metellus Macedonicus, consul B.C. 143, a violent political opponent of Scipio, and hence the object of the satire of Lucilius.

68. **Lupo**, L. Cornelius Lentulus Lupus, consul B.C. 156, another prominent person satirized by Lucilius. The whole idea is, "if Lucilius' powerful friends were not alienated by his attacks on the vicious, why should Horace's be?" — **famosis**, *abusive*, that produce ill fame. — **atqui**, *and yet*; *i.e.* though they were not offended, yet they had as much reason to be, as Horace could give his friends.

69. **tributim**, *indiscriminately*, lit. a whole tribe at a time.

70. **scilicet**, *evidently*; *i.e.* his conduct shows that he spared only virtue.

71. **quin**, *why!* *i.e.* instead of being offended, the friends were only more intimate with him. — **scaena**, *the stage*, *i.e.* public life, where they were set up to the public gaze. — **in secreta**, *into retirement*.

72. **virtus**, etc.: an old Homeric usage (cf. βίη Ἡρακληείη) for *the brave Scipio*.

Digitized by Google

nugari cum illo et discincti ludere, donec
decoqueretur holus, soliti. Quicquid sum ego, quamvis
infra Lucili censum ingeniumque, tamen me
cum magnis vixisse invita fatebitur usque
invidia, et, fragili quaerens illidere dentem,
offendet solido, — nisi quid tu, docte Trebati,
dissentis. *Trebat.* Equidem nihil hinc diffindere possum.
Sed tamen ut monitus caveas, ne forte negoti
incutiat tibi quid sanctarum inscitia legum:
si mala condiderit in quem quis carmina, ius est
iudiciumque. *Horat.* Esto, si quis mala; sed bona si quis
iudice condiderit laudatus Caesare? si quis
opprobriis dignum latraverit, integer ipse?
Trebat. Solventur risu tabulae, tu missus abibis.

73. **discincti**: cf. "in dressing-gown and slippers." — **donec**, etc.: *i.e.* before dinner, while waiting for their simple country repast.

74. **quicquid**, etc., *such as I am; i.e.* though of humble station and abilities.

75. **censum**, *station*, as indicated by the census, according to which Lucilius was of Equestrian rank.

77. **fragili**, etc.: probably alluding to the fable of the Viper and the File.

78. **nisi quid**, etc.: *i.e.* "all this I submit with due deference to your learned opinion."

79. **equidem**, *I, I'm sure.* — **nihil hinc diffindere**, *take no exception to this*, lit. make no distinction, as the arguments in law consist in distinguishing the particular case from a general principle laid down.

80. **ut**, etc.: after a **moneo**, or the like, implied in the preceding. — **negoti**, *trouble*, as by a prosecution.

81. **incutiat**, *spring upon you*, or *catch you in*, with an idea of unexpectedness or surprise. — **sanctarum**, *sacred*, as sanctioned by antiquity and the divine character of the state.

82. **si mala**, etc.: a continuation of the same idea, quoting the law more exactly. — **mala**: a technical expression in the law, meaning *abusive*, which Horace, however, takes in the ordinary sense of *bad* artistically. — **ius**, *law*, *i.e.* a right of action.

83. **iudicium**, *a remedy*, the process for enforcing the rights of the person aggrieved. — **esto**, *oh, yes*, that's true.

84. **Caesare** (abl. abs. with **iudice**): *i.e.* approved even by the supreme source of justice.

85. **latraverit**, *assail*, as the figure is too strong for English ears.

86. **solventur tabulae**, *the indictment will be quashed.* — **missus**, *free* (discharged).

Digitized by Google

II.

Quae virtus et quanta, boni, sit vivere parvo
(nec meus hic sermo est, sed quae praecepit Ofellus
rusticus, abnormis sapiens, crassaque Minerva),
discite, non inter lances mensasque nitentis,
cum stupet insanis acies fulgoribus et cum
acclinis falsis animus meliora recusat,
verum hic impransi mecum disquirite. 'Cur hoc?'
Dicam, si potero. Male verum examinat omnis
corruptus iudex. Leporem sectatus equove
lassus ab indomito, vel, si Romana fatigat
militia adsuetum graecari, seu pila velox,
molliter austerum studio fallente laborem,
seu te discus agit, pete cedentem aera disco;

SATIRE 2. This Satire is directed against luxurious living. The discourse is put into the mouth of a farmer, one of Horace's neighbors, named Ofellus.

1. **quae**, *i.e.* in its nature. — **quanta**, *i.e.* in degree.

3. **abnormis**, *outside the schools*, according to no particular pattern or sect. — **sapiens**: in its technical sense. — **crassa Minerva**, *plain homespun wit*, opposed to **subtilis**. The figure is derived from spinning, of which Minerva was patroness.

4. **non inter**, etc.: if one wants to study the subject of abstemiousness, a richly furnished table is not the best place for it.

5. **stupet**, *is dazed*. — **insanis**, *senseless*.

7. **hic**, *right here*, *i.e.* without the disturbing influences mentioned. — **impransi**, *on an empty stomach*. — **cur hoc**: a question of the hearer, which is answered in the next line.

9. **corruptus**: the mind of a man at a feast is compared to a judge who has been bribed. — **leporem**, etc.: to have an unbiassed mind one must be in the normal state of hunger, which is produced by exercise.

10. **Romana**: these rude sports are called Roman, as opposed to the more artistic athletic exercises of the Greeks.

11. **militia**: riding and hunting approach near to the exercises in military life.

12. **austerum**: the dry toil is relieved by the interest (**studio**) of the game.

13. **discus**: the quoit was a favorite means of exercise with the ancients, not thrown at a mark, as with us, but for long distances, like throwing the hammer or putting the stone. — **agit**, *attracts*, lit. spurs on. — **pete**: this parenthesis is strictly independent of the main construction, which is **si ... fatigat**, etc., **sperne**, but the added clause, **seu discus agit**, suggests to the poet the apodosis, **pete cedentem**

Digitized by Google

cum labor extuderit fastidia, siccus, inanis
sperne cibum vilem; nisi Hymettia mella Falerno
ne biberis diluta. Foris est promus, et atrum
defendens piscis hiemat mare: cum sale panis
latrantem stomachum bene leniet. Unde putas aut
qui partum? Non in caro nidore voluptas
summa, sed in te ipso est. Tu pulmentaria quaere
sudando; pinguem vitiis albumque neque ostrea
nec scarus aut poterit peregrina iuvare lagois.
Vix tamen eripiam, posito pavone, velis quin
hoc potius quam gallina tergere palatum,
corruptus vanis rerum, quia veneat auro
rara avis, et picta pandat spectacula cauda;
tamquam ad rem attineat quicquam. Num vesceris ista
quam laudas pluma? Cocto num adest honor idem?
carne tamen quamvis distat nihil, hanc magis illa

aera disco, *hurl the discus through the yielding air.*

14. **cum labor**, *then when*, etc. — **extuderit**, *has knocked out of you.*

15. **sperne**, *i.e.* if you can.

16. **foris est promus**: a supposed extreme case, where the steward is out, so that no dainties can be got from the storeroom, and there is no fish to be had; in that case you will find even the simplest food grateful.

18. **latrantem**, etc., *the cravings of*, etc. — **unde . . . aut qui**, etc., *whence and how does this come? i.e.* that you find this food grateful. The answer is in the next sentence.

20. **tu**: repeating the emphasis in **te ipso**. — **pulmentaria**: probably an allusion to the story of Socrates, who, upon being discovered walking abroad before daylight, said, *ὄψον συνάγω*. The same idea is in the proverb, *fames est optimum condimentum.*

21. **vitiis**, *excesses.*

22. **iuvare**, *give pleasure.*

23. **tamen**: *i.e.* though the real pleasure depends upon the appetite and not the food, yet the epicure is beguiled by the empty show of the viand, even where there is no difference in taste.

24. **tergere**, *tickle.*

25. **vanis rerum**: a Greek construction for **vanis rebus.**

28. **cocto** (sc. **pavoni**), etc.: and furthermore, though the peacock is served with its plumage, the plumage loses much of its beauty when thus served.

29. **carne**, etc.: this passage has been a *crux grammaticorum* for more than a thousand years. The idea is obvious, but the construction difficult. If we take the reading in the text, the only difficulty is the position of **esto** after the infinitive clause. Otherwise the construction is precisely like **esto iam haec aeterno manere**, *Lucr.* II. 907, and

Digitized by Google

imparibus formis deceptum te petere esto,
unde datum sentis, lupus hic Tiberinus an alto
captus hiet? Pontisne inter iactatus an amnis
ostia sub Tusci? Laudas, insane, trilibrem
mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
proceros odisse lupos? Quia scilicet illis
maiorem natura modum dedit, his breve pondus.
Ieiunus raro stomachus volgaria temnit.
'Porrectum magno magnum spectare catino
vellem,' ait Harpyiis gula digna rapacibus. At vos
praesentes Austri, coquite horum obsonia! Quamquam
putet aper rhombusque recens, mala copia quando

Ep. I. 1. 181. The sense then is: "Allowing that you are deceived by appearances, so that you prefer (**magis petere**) this (bird or flesh) rather than the other (the fowl), yet how in the world can you tell the difference in the case of the **lupus**?" If we read **hac magis illa ... te patet; esto,** we must take **illa** as nominative (with **caro** understood), and **hac** agreeing with **carne**; and take **distat** with **magis** in the sense of the Greek διαφέρω, *be superior*, "Though that flesh is no whit superior to this, yet it is plain you are taken in by the difference of appearance," etc.

31. **unde datum sentis,** *whence is it given you to tell* (by the taste), *i.e.* how can you possibly tell where the fish is caught — a thing which epicures make a great point of — whether in the Tiber or in the sea outside? — **lupus**: probably either bass or pike.

32. **hiet**: change the construction in English; *whether the lupus which yawns on the platter was caught*, etc.

33. **trilibrem**: these are points on which the epicures lay great stress, though they are really of no account, as the poet shows.

35. **quo pertinet ergo,** *what point is there then in*, etc.: *i.e.* if you like a big mullet, why despise a great lupus? The answer is, that the epicure demands something strange and unnatural.

36. **illis**: the **lupus**, as being more distant from the mind of the speaker.

38. **raro**: take with **ieiunus**.

39. **porrectum,** etc.: the idea suddenly changes, and a remark is interposed from a glutton, who cares for quantity rather than quality; "I wish I could see a big one, etc.," as if he said, "you can't have them too big for me." Thereupon the poet bursts out into an indignant exclamation directed both at the *gourmet* and the *gourmand*, calling on the hot south wind to come and spoil their dainties for them.

41. **quamquam**: corrective; though it is of no use to wish that, for the food, however fresh, is as good as spoiled when there is no appetite and the stomach craves sharp stimulants.

Digitized by Google

aegrum sollicitat stomachum, cum rapula plenus
atque acidas mavolt inulas. Necdum omnis abacta
pauperies epulis regum; nam vilibus ovis
nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
infamis. Quid? tunc rhombos minus aequor alebat?
Tutus erat rhombus, tutoque ciconia nido,
donec vos auctor docuit praetorius. Ergo
si quis nunc mergos suavis edixerit assos,
parebit pravi docilis Romana iuventus.
Sordidus a tenui victu distabit, Ofello
iudice; nam frustra vitium vitaveris illud,
si te alio pravum detorseris. Avidienus,
cui Canis ex vero ductum cognomen adhaeret,
quinquennis oleas est et silvestria corna,
ac nisi mutatum parcit defundere vinum, et

44. **necdum**, etc.: the mention of the simple appetizers leads him to say that there are still simple viands served, implying that it might be so throughout, only it is a matter of fashion, and the dainties vary from time to time from mere caprice.

45. **regum**, *princes*, *i.e.* the rich. — **ovis**: cf. I. 3. 6.

46. **nigris oleis**: olives preserved after they are ripe, as they are still treated in Italy.

47. **Galloni**, a person satirized by Lucilius on account of his luxury, and especially on account of his serving the sturgeon (cf. Cic. *de Fin.* II. 8). — **praeconis**: he had been an auctioneer, or crier.

48. **rhombos minus**, etc.: *i.e.* was it because there were no turbots? No; but the fashion of turbots had not come in.

50. **praetorius**: Sempronius Rufus, who, as it appears, was defeated for the prætorship, hence so called in irony.

51. **mergos**, *sea-gulls*, a worthless bird for eating. But if some prætor (hence **edixerit**) like Rufus should set the fashion, all the *bons vivants* would begin to relish them.

53. **sordidus**, etc.: Horace, true to his principle of the golden mean, warns his readers as well against a mean and parsimonious living. "Nor yet did Ofellus fail to see the difference, etc."

54. **illud**: luxurious living.

55. **pravum**, *perversely*, but agreeing with **te**. — **Avidienus**, a noted miser.

56. **canis**: from his dirty habits. — **ex vero**, *from the fact*, *i.e.* justly.

57. **quinquennis**: *i.e.* kept so long as to have lost their flavor. — **est**: from **edo**. — **corna**: the tough berry of the cornel.

58. **mutatum**, *turned*, as we say. — **defundere**, *serve*.

Digitized by Google

cuius odorem olei nequeas perferre (licebit
ille repotia, natalis, aliosve dierum
festos albatus celebret), cornu ipse bilibri
caulibus instillat, veteris non parcus aceti.
quali igitur victu sapiens utetur, et horum
utrum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qua non offendat sordibus, atque
in neutram partem cultus miser. Hic neque servis,
Albuci senis exemplo, dum munia didit,
saevus erit, nec sic ut simplex Naevius unctam
convivis praebebit aquam: vitium hoc quoque magnum.
Accipe nunc victus tenuis quae quantaque secum
adferat. In primis valeas bene: nam variae res

59. **licebit**, *although*; a relic of a more general use of **licet**, only retained regularly in the present tense.

60. **repotia**, *the feast* the day after the wedding, at the house of the bridegroom. The miser serves no better fare than that mentioned, even on the highest festivals.— **natalis**: the Romans made great account of birthdays.

61. **albatus**, *in full dress*, in which the Romans appeared with their togas cleansed and whitened. —**cornu**... **bilibri**: opposed to the more elegant **gutta**, which was small, and served as a cruet, while the miser has a huge horn containing his whole stock, as it were.— **ipse**: *i.e.* he doles it out himself.

62. **non parcus**: he keeps his wine till it sours, and of course has plenty of vinegar, the only thing of which he is liberal.

63. **horum**: the two extremes. The answer to the question is contained in the following proverb: *i.e.* neither, for both are equally bad, there is danger on both sides. The true precept is given in v. 65.

65. **mundus erit** (sc. **sapiens**): will be decent so far as not to give offence by meanness.

66. **neutram**: neither too miserly nor too luxurious. — **cultus**: genitive of reference with **miser**; cf. **cerebri felicem**, I. 9. 11. — **miser**, *pitiable*, as he would be in case of excess in either direction. — **servis**, etc.: *i.e.* in giving directions to his slaves, he punishes them beforehand, to guard against any carelessness on their part, which is an indication of excessive fastidiousness about his table; whereas the other is so careless in this regard that he lets the slaves give the guests dirty water. The wise man will avoid both extremes.

68. **simplex**, *good-natured*, easily imposed upon by his slaves.

69. **vitium**, etc.: this particular matter, negligence in table service, the poet gives as an example of the other extreme. Then he changes the subject entirely to the advantages of a frugal life.

71. **valeas bene**: good health is the first advantage.

Digitized by Google

ut noceant homini credas, memor illius escae
quae simplex olim tibi sederit; at simul assis
miscueris elixa, simul conchylia turdis,
dulcia se in bilem vertent, stomachoque tumultum
lenta feret pituita. Vides ut pallidus omnis
cena desurgat dubia? Quin corpus onustum
hesternis vitiis animum quoque praegravat una,
atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
sive diem festum rediens advexerit annus,
seu recreare volet tenuatum corpus, ubique
accedent anni et tractari mollius aetas
imbecilla volet; tibi quidnam accedet ad istam
quam puer et validus praesumis mollitiem, seu
dura valetudo inciderit seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
illis nullus erat, sed, credo, hac mente, quod hospes

73. **olim tibi sederit**, *used to agree with you.*

75. **dulcia**, etc.: the ancient and popular modern idea of physiology.

76. **pituita**: referring to the "sluggish humors" of the body, which, according to ancient ideas, produced disease.

77. **dubia**, *puzzling;* where a man is puzzled what to take first, an allusion to Ter. *Phorm.* III. 1. 28, where the word is comically used in that sense. — **corpus**, etc.: *i.e.* and not only is the body unhealthy, but the soul, which ought to be like its divine original, is weighed down and deteriorated (cf. Cic. *Tusc.* V. 13 and *de Sen.* 77).

79. **aurae**, *ether*, the finer element of which the soul was formed.

80. **alter**: the abstemious man. — **curata**, etc.: like **curare corpus**, which is constantly used of refreshing the body by eating. — **sopori**, etc.: *i.e.* no indigestion keeps him awake.

82. **tamen**: *i.e.* though ordinarily abstemious, yet he can at times indulge more freely, on occasion either of a festival or of ill health or age.

86. **tibi**, etc.: *i.e.* but for the epicure no change in that direction is possible because he has indulged himself to the extreme before.

89. **rancidum**, etc.: the frugal man has also something on hand for an unexpected guest. This Horace expresses indirectly by the example of their ancestors who kept their boar till it was "high," a practice which he attributes to the desire to keep something in store. The superior-

Digitized by Google

tardius adveniens vitiatum commodius quam
integrum edax dominus consumeret. Hos utinam inter
heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
occupat humanam? Grandes rhombi patinaeque
grande ferunt una cum damno dedecus; adde
iratum patruum, vicinos, te tibi iniquum
et frustra mortis cupidum, cum deerit egenti
as, laquei pretium. 'Iure,' inquit, 'Trausius istis
iurgatur verbis; ego vectigalia magna
divitiasque habeo tribus amplas regibus.' Ergo
quod superat non est melius quo insumere possis?
Cur eget indignus quisquam te divite? Quare
templa ruunt antiqua deum? Cur, improbe, carae
non aliquid patriae tanto emetiris acervo?
Uni nimirum recte tibi semper erunt res,
o magnus posthac inimicis risus! Uterne
ad casus dubios fidet sibi certius, hic qui
pluribus adsuerit mentem corpusque superbum,
an qui contentus parvo metuensque futuri
in pace, ut sapiens, aptarit idonea bello?

ity of that fashion he indicates by the wish in v. 92.

94. **das aliquid**, etc.: then again, one's reputation is better for this frugality.

96. **damno**, ruin of one's fortunes.

97. **iniquum**, *hateful to*, despising yourself.

99. **iure**, etc.: the answer of a rich interlocutor, who excuses his prodigality by the extent of his fortune. — **Trausius**, some luxurious liver who had not the fortune to stand such expenses.

100. **vectigalia**: properly of public revenues, but here used purposely on account of the great estate.

102. **quod superat**, *the surplus*. — **non est**, etc.: *i.e.* suppose you have this great wealth, are there not more worthy objects to spend it on.

106. **uni**, etc.: *i.e.* and in any case this wealth is uncertain, expressed by the contrary ironically. If, then, a change of fortune occurs, the fall will be more conspicuous and ruinous than in case of a man who is frugal even in the midst of wealth.

111. **aptarit idonea bello**, *provides the needs of war*, *i.e.* a frugal and contented spirit, and habits of self-control and abstemiousness (a proverbial expression).

Digitized by Google

Quo magis his credas, puer hunc ego parvus Ofellum
integris opibus novi non latius usum
quam nunc accisis. Videas metato in agello
cum pecore et gnatis fortem mercede colonum,
'Non ego,' narrantem, 'temere edi luce profesta
quicquam praeter olus fumosae cum pede pernae.
Ac mihi seu longum post tempus venerat hospes,
sive operum vacuo gratus conviva per imbrem
vicinus, bene erat non piscibus urbe petitis,
sed pullo atque haedo; tum pensilis uva secundas
et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra,
ac venerata Ceres, ita culmo surgeret alto,
explicuit vino contractae seria frontis.

112. **quo magis**, etc.: to enforce his doctrine Horace gives the example of Ofellus himself, who had lost his property, and now hires it of its new proprietor, but, as he himself says, he is just as well off, having never indulged himself amid his better fortune.

113. **latius**: cf. **anguste**.

114. **metato**, *confiscated*, measured out by the commissioners, who assigned lands to the veterans of the army.

115. **fortem mercede colonum**, *a sturdy farmer for hire on the land* he no longer owns.

116. **narrantem**, etc.: his words prove his content and indomitable spirit. The description of his mode of life indicates the frugal style which Horace recommends. — **non ... temere**, *not without special reason*, *i.e.* not commonly.

118. **hospes**: the arrival of a guest gives occasion for some simple luxuries.

119. **vacuo**: social intercourse with his neighbors, at times when the labors of the field were stopped by the weather, was also frugally celebrated, not with foreign luxuries, but with the dainties such as the farm afforded.

121. **pensilis uva**, *raisins*, grapes hung up to dry. — **secundas**, *i.e. the dessert.*

122. **duplice ficu**, *split figs*, hence *dried.*

123. **ludus**: *i.e.* not the elaborate music, etc., of the cities. — **culpa ... magistra**: with only their sense of shortcoming to regulate the drinking, instead of a symposiarch, who was appointed at city feasts for that purpose. Shirking in such cases would be a **culpa**.

124. **venerata Ceres**: *i.e.* the worship of Ceres, which consisted in a libation followed by drinking. — **ita**: the correlative would be, **ut hoc vinum tibi fundo**, or the like. — **surgeret**: the indirect representative of **surge** or **surgas** of the prayer. The goddess is here, as often, identified with the grain of which she was patroness.

125. **seria**, *the frowning.*

Digitized by Google

Saeviat atque novos moveat Fortuna tumultus,
quantum hinc imminuet? Quanto aut ego parcius aut vos,
o pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris erum natura neque illum
nec me nec quemquam statuit: nos expulit ille,
illum aut nequities aut vafri inscitia iuris,
postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
dictus, erit nulli proprius, sed cedet in usum
nunc mihi, nunc alii. Quocirca vivite fortes,
fortiaque adversis opponite pectora rebus.'

III.

Damasippus. Sic raro scribis, ut toto non quater anno
membranam poscas, scriptorum quaeque retexens,

127. **hinc**, *from this condition* in which we now are. It is implied in the whole that Ofellus could still enjoy the simple life he had led in his prosperity.

128. **pueri**, his sons who were working with him. Cf. v. 115.

129. **propriae**, *as his own.*

131. **nequities**, *his prodigality;* regularly opposed to **frugalitas**: cf. **nequam** and **frugi**. — **iuris**: *i.e.* he will lose it by the tricks of the law.

132. **postremum**, etc.: at any rate he won't live forever, and then the surviving heir will at last dispossess him.

133. **Umbreni**, the veteran to whom the land had been assigned. Cf. *Ep.* II. 171 ff.

134. **proprius**, *permanent.* — **cedet**, *will pass.* — **in usum**, *to the possession* temporarily for use, but not for permanent property; so that the tenant is after all as well off as the proprietor.

135. **vivite fortes**, *live undismayed.* With this exhortation, Horace breaks off abruptly, as is his custom, without a definite close.

SATIRE 3. This Satire has a peculiarly Horatian double edge. On the one hand, it ridicules the Stoic doctrine, πᾶς ἄφρων μαίνεται, *omnem stultum insanum esse*, that every man except the sage is insane. But at the same time Horace uses that doctrine in a half-serious way to assail the vices and follies of mankind, with the spirit of true humor, including himself with the rest. He puts the greater part of the discourse into the mouth of Damasippus, a merchant and speculator, who, having failed in business, is about to kill himself, but is dissuaded therefrom, and turns Stoic

Digitized by Google

iratus tibi, quod, vini somnique benignus,
nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti. Sobrius ergo
dic aliquid dignum promissis! Incipe! Nil est.
Culpantur frustra calami, immeritusque laborat
iratis natus paries dis atque poetis.
Atqui voltus erat multa et praeclara minantis,
si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro,
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras virtute relicta?
Contemnere, miser! Vitanda est improba Siren

preacher. The conversation is introduced abruptly by the Stoic, who assails Horace for his indolence. This diatribe Horace puts in a half-serious way, ridiculing the meddlesomeness and want of tact of the importunate Stoic, but at the same time satirizing himself, and no doubt justly.

2. **membranam poscas**: for engrossing a new finished composition. — **scriptorum**: neuter, with **quaeque**. — **retexens**: *i.e.* never finishing anything satisfactory, but always undoing and working over his old poems.

3. **vini somnique**: genitive after **benignus**; *indulging in* (cf. **cultus miser**, II. 2. 66).

4. **dignum sermone**, *worth talking about; i.e.* that would bring you any fame if you published it. — **quid fiet**, *What is going to be done? i.e.* What are you going to do? — **ipsis**: *i.e.* just at the time of the holidays, when festivity was at its height, indicating a set purpose to do something.

5. **Saturnalibus**: this festival was a time of universal freedom from restraint for all classes. — **huc**: to Horace's Sabine estate. — **sobrius**: as opposed to the festivity of the city.

6. **dic**, *write*. — **promissis**: given by his acts in coming away from the city — **nil est**, *it's of no use*, nothing comes of it.

7. **laborat**, *suffers*, being beaten by the poet in his vexation.

8. **iratis**: the usual way of expressing that a person is born to misfortune, but here varied by the humorous insertion of **poetis**.

9. **atqui**: *i.e.* though you do nothing, yet you had the expression of one who promised great feats.

10. **vacuum**, *at leisure*. — **cepisset**: an indirect quotation from the supposed threat expressed in his countenance.

11. **Platona**: on account of the philosophical tendency of his Satires. — **Menandro**: on account of the close connection of satire with comedy.

12. **Eupolin**: as representing the Old Comedy. — **Archilochum**: as the inventor of the Epode.

13. **virtute**: referring to his supposed abandonment of satire, and consequently of the cause of good morals, in order to avoid the jealousy and ill-will which his satire had

Digitized by Google

desidia, aut quicquid vita meliore parasti
ponendum aequo animo. *Hor.* Di te, Damasippe, deaeque
verum ob consilium donent tonsore. Sed unde
tam bene me nosti? *Dam.* Postquam omnis res mea
Ianum
ad medium fracta est, aliena negotia curo,
excussus propriis. Olim nam quaerere amabam,
quo vafer ille pedes lavisset Sisyphus aere,
quid sculptum infabre, quid fusum durius esset;
callidus huic signo ponebam milia centum;
hortos egregiasque domos mercarier unus
cum lucro noram; unde frequentia Mercuriale
imposuere mihi cognomen compita. *Hor.* Novi,
et miror morbi purgatum te illius. *Dam.* Atqui

occasioned; *i.e.* do you expect to avoid ill-will by ceasing to write? On the contrary, you will only be despised for want of courage.

15. **quicquid**: *i.e.* his fame.

16. **ponendum aequo animo**, *you must be content to lay aside.* — **di te**, etc.: Horace replies, beginning as if he were going to wish Damasippus the greatest blessings, but ends with the thing he thinks the philosopher needs most, *a barber*, on account of the long beard affected by philosophers.

18. **postquam**, etc.: in answer to Horace's query, how Damasippus came to know him so well, the Stoic replies, that, having failed in his own business, he has taken up other people's, that is to say, has become a philosopher. — **Ianum**: one of the three arches near the Forum, at Rome, sacred to Janus, in or around which were the shops of the money lenders. Damasippus means that his fortune was lost by borrowing money, and making unprofitable investments.

20. **quaerere**, etc.: he used to buy up objects of art and bric-à-brac.

21. **quo ... aere**: a humorous expression for antique bronze vessels of Corinth.

22. **quid sculptum infabre**: *i.e.* works of sculpture whose value depended on their antiquity, of which their rudeness was proof. — **fusum durius**: works in metal of the same kind.

23. **callidus**, *i.e.* a shrewd judge of values. — **ponebam**, *invested.*

25. **frequentia ... compita**, *the crowds at the "corners,"* where the auction sales took place. — **Mercuriale**: in apposition with **cognomen**, but made to agree with it in gender; *favorite of Mercury, Fortune's own child.*

27. **morbi**: in accordance with the Stoic way of thinking, Horace speaks of this devotion to gain as a disease (*πάθος*) or insanity. The genitive is in imitation of the Greek construction of separation, justified, however, by the Latin construction of relative adjectives. Cf. **plenus** and **vacuus.**

Digitized by Google

emovit veterem mire novus, ut solet, in cor
traiecto lateris miseri capitisve dolore,
ut lethargicus hic cum fit pugil et medicum urget.
Hor. Dum ne quid simile huic, esto ut libet. *Dam.* O bone, ne te
frustrere; insanis et tu stultique prope omnes,
si quid Stertinius veri crepat, unde ego mira
descripsi docilis praecepta haec, tempore quo me
solatus iussit sapientem pascere barbam
atque a Fabricio non tristem ponte reverti.
Nam, male re gesta, cum vellem mittere operto
me capite in flumen, dexter stetit et 'Cave faxis
te quicquam indignum! Pudor' inquit 'te malus angit,
insanos qui inter verearé insanus haberi.
Primum nam inquiram quid sit furere: hoc si erit in te

28. **mire,** *it is marvellous how,* etc. The whole idea is, that one disease has been cured by another.

30. **lethargicus,** etc.: the patient suffering under a lethargy suddenly has a paroxysm of violence and attacks his physician, this being an instance of one form of madness driving out another.

31. **dum,** etc.: Horace in his reply jocosely says, provided your madness does not take that violent form, you may have any craze you like. This of course implies that Damasippus has a craze, while Horace is sound, hence Damasippus in his answer proceeds to set him right on that subject, and so gives the long discussion of the Stoic paradox, *πᾶς ἄφρων μαίνεται.*

33. **Stertinius,** an unknown Stoic, probably a windy street-preacher like Crispinus. — **crepat,** *if there is any truth in the chatter of Stertinius.* The word seems to be carelessly used from Horace's standpoint, instead of Damasippus'.

34. **descripsi,** *copied,* not literally, but as much as *adopted.*

35. **sapientem ... barbam**: the philosophers allowed the beard to grow long, originally as a mark of neglect of their persons.

36. **Fabricio,** the bridge to the island in the Tiber, built B.C. 62, as appears from the inscription still extant.

38. **dexter,** *at my side;* but the side on which he appeared was a good omen also.

39. **te indignum,** *unbecoming to you,* or *shameful.* — **malus,** *false;* unfounded, and so bad under the circumstances. — **angit**: *i.e.* this is the reason why you are about to destroy yourself.

40. **insanos**: containing the gist of the whole matter. These people before whom you are ashamed of appearing to be insane on account of having lost your property in pursuit of a craze, are themselves insane, and hence you need have no shame about it.

41. **primum,** etc.: he begins in

Digitized by Google

solo, nil verbi pereas quin fortiter addam.
Quem mala stultitia et quemcumque inscitia veri
caecum agit, insanum Chrysippi porticus et grex
autumat. Haec populos, haec magnos formula reges,
excepto sapiente, tenet. Nunc accipe quare
desipiant omnes aeque ac tu, qui tibi nomen
insano posuere. Velut silvis, ubi passim
palantis error certo de tramite pellit,
ille sinistrorsum, hic dextrorsum abit: unus utrique
error, sed variis illudit partibus: hoc te
crede modo insanum, nihilo ut sapientior ille,
qui te deridet, caudam trahat. Est genus unum
stultitiae nihilum metuenda timentis, ut ignis,
ut rupis fluviosque in campo obstare queratur;
alterum et huic varum et nihilo sapientius ignis
per medios fluviosque ruentis: clamet amica
mater, honesta soror cum cognatis, pater, uxor,
'Hic fossa est ingens, hic rupes maxima, serva!'

the regular philosophical, and especially Stoic style, in which definitions played a prominent part. — **hoc si erit**, etc.: *i.e.* "if you are the only person who comes under the description, I will not say a word to hinder you."

43. **mala**, *perverse;* cf. **prava**, v. 220. — **stultitia**, *folly;* in the technical sense, as opposed to the **sapientia** of the sage.

44. **caecum agit**, *drives blindly on*, without the guidance of philosophical reason. — **Chrysippi**, the second great expounder of the Stoic doctrines, of whom it was said, **Εἰ μὴ γὰρ ἦν Χρύσιππος, οὐκ ἂν ἦν Στοά.** — **porticus**, the **Στοὰ ποικίλη**, a colonnade in which Zeno and his followers taught. — **grex**, *troupe;* a semi-comical expression for the school or sect.

45. **autumat**, *affirms to be;* a rather formal expression. — **populos**, *whole nations* together, without exception. — **formula**: *i.e.* the definition given above.

46. **tenet**, *embraces.*

50. **unus ... error**: *i.e.* ignorance of the true path.

51. **partibus**, *directions.*

53. **caudam trahat**, *is made a fool of* (*i.e.* is as crazy as you); an allusion to the boys in the street who make fools of the half-witted by fastening some appendage to them behind. — **est genus**, etc.: the first class think there are dangers, etc., where there are none, *i.e.* have positive delusions.

56. **alterum**: the second class do not see things that really exist.

57. **amica**: with **mater.**

58. **honesta**: with **soror.** The

Digitized by Google

non magis audierit quam Fufius ebrius olim,
cum Ilionam edormit, Catienis mille ducentis
'*Mater, te appello!*' clamantibus. Huic ego volgus
errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
integer est mentis Damasippi creditor? Esto!
'Accipe quod numquam reddas mihi' si tibi dicam,
tune insanus eris si acceperis? an magis excors
reiecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio; non est satis: adde Cicutae
nodosi tabulas centum, mille adde catenas:
effugiet tamen haec sceleratus vincula Proteus.

blindness of the madman is shown by these details. No warning can make him take care.

60. **Fufius**, etc.: it appears that this actor on one occasion playing Ilione, in Pacuvius' play of that name, really went to sleep, so that he did not hear the ghost of Deiphilus (the son of Ilione and Polymestor) when it rose and addressed to her the words, **mater te appello**. Catienus was playing the ghost.

61. **edormit**, *slept through the part of*: a humorous use of the construction in I. 5. 63, **saltare Cyclopa**. — **mille ducentis**: *a thousand*, with **clamantibus**, just double the usual number 600, continuing the supposition in **audierit**.

62. **huic ... errori**: *i.e.* not seeing what is really the case. All who do not have right views of things of course have a similar delusion.

63. **similem**: *sc.* **errorem**; cog. acc. with **insanire**.

64. **insanit**, *has a craze*; because he does not set the right value on such things.

65. **creditor**: the one who would particularly regard Damasippus as insane. — **esto**, *well*; *i.e.* suppose he is for a moment, until it is shown by an example that he is not.

66. **accipe**, etc.: a supposed case which shows that Damasippus is the sounder man of the two, because he only takes money which he certainly can't pay back.

68. **praesens**, *propitious*.

69. **scribe**, etc.: addressed to the creditor. "Take all the securities you can, yet the debtor will after all escape you." The usual way of paying money was through a banker (**a Nerio**), and here the creditor is to draw ten drafts on Nerius, which would be evidence tenfold of the payment. — **Cicutae**, a usurer, who would of course be skilful in securing his debts. Cf. v. 175.

70. **nodosi**: equivalent to crafty, shrewd in making knots to bind the debtor. — **mille**, etc.: another more general expression for the same idea of taking security, but with a reference to Proteus.

71. **Proteus**, the famous prophetic sea-divinity who only gave his answers when caught and bound, and who had the power of changing into all sorts of forms to avoid capture. The whole means simply, the debtor will be more difficult to catch

Digitized by Google

Cum rapies in ius malis ridentem alienis,
fiet aper, modo avis, modo saxum, et, cum volet, arbor.
Si male rem gerere insani est, contra bene sani,
putidius multo cerebrum est, mihi crede, Perelli
dictantis quod tu numquam rescribere possis.

Audire atque togam iubeo componere, quisquis
ambitione mala aut argenti pallet amore,
quisquis luxuria tristive superstitione
aut alio mentis morbo calet; huc propius me,
dum doceo insanire omnis, vos ordine adite.
Danda est ellebori multo pars maxima avaris;
nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulchro,
ni sic fecissent, gladiatorum dare centum
damnati populo paria atque epulum arbitrio Arri,

than a Proteus (see Hom. *Od.* IV. 456, and cf. *Ep.* I. 1. 90).

72. **malis**, etc: *laughing at his creditor's expense;* the allusion is to Hom. *Od.* XX. 347, though the sense there is a forced laugh.

75. **putidius**, *less sound.* — **Perelli**, the creditor.

76. **dictantis**, *taking receipts for money*, literally dictating what the debtor shall write for the money which, etc. — **tu**: the debtor. — **rescribere**, *repay*.

77. **audire**, etc.: the Stoic takes up the other branches of the subject, and in a more formal manner, so he purposely bids his hearers arrange themselves for a long sermon.

78. **ambitione**, etc.: the four forms of insanity are *ambition, avarice, prodigality*, and *superstition*. Of these Stertinius takes up first avarice, as the most violent form. — **argenti**, here *money*, as in I. 1. 86, not, as often, silver ware.

81. **ordine**, one after the other.

82. **ellebori**: the usual medicine for insanity.

83. **nescio an**, *I don't know but*, as usual. — **Anticyram**, the city in Greece whence the best hellebore was brought. — **ratio**, *sound reason, i.e.* true philosophy, which regards this as the prevailing and most ruinous form of insanity.

84. **heredes**, etc.: the poet shows the insanity of avarice by the example of one Staberius, who ordered the amount of his estate to be carved on his tombstone, thinking that the best epitaph he could have.

85. **fecissent**: for the future perfect used in the will. — **dare**: the penalty that the heirs were to pay if they failed to perform.

86. **damnati**: the technical words were *heres damnas esto.* — **epulum**: a public banquet like a "barbecue," such as was often given at Rome for political purposes. — **arbitrio Arri**: *i.e.* a sumptuous one, such

Digitized by Google

frumenti quantum metit Africa. 'Sive ego prave
seu recte hoc volui, ne sis patruus mihi.' Credo
hoc Staberi prudentem animum vidisse. Quid ergo
sensit, cum summam patrimoni insculpere saxo
heredes voluit? Quoad vixit, credidit ingens
pauperiem vitium et cavit nihil acrius, ut, si
forte minus locuples uno quadrante perisset,
ipse videretur sibi nequior: omnis enim res,
virtus, fama, decus, divina humanaque pulchris
divitiis parent; quas qui construxerit, ille
clarus erit, fortis, iustus. Sapiensne? Etiam, et rex,
et quicquid volet. Hoc, veluti virtute paratum,
speravit magnae laudi fore. Quid simile isti
Graecus Aristippus? qui servos proicere aurum
in media iussit Libya, quia tardius irent
propter onus segnes. Uter est insanior horum? —
Nil agit exemplum, litem quod lite resolvit.

as Q. Arrius would prescribe, who gave a famous funeral banquet B.C. 59 to several thousand citizens. He is also referred to in v. 243.

87. **frumenti**, etc.: also a distribution of grain to the people. Perhaps **et** has fallen out after **frumenti**. — **quantum**, etc.: a proverbial expression. — **sive**, etc.: a quotation from the will.

88. **patruus**, *unkind*, as not an indulgent judge like a father, a proverbial expression.

89. **hoc**: *i.e.* that they would regard his fancy as absurd. — **quid . . . sensit**, *what was his idea?*

92. **acrius**: *sc.* **quam pauperiem.**

94. **nequior**, *a more thriftless person.*

96. **parent**, *are subject to*, as men think.

97. **sapiensne**: this short question is in the style of the Stoic argument, and is also a Stoic idea. — **rex**: following out the Stoic idea, that the **sapiens** is the only king, while all *stulti* are slaves.

98. **hoc**: the glory of being rich. — **paratum**, *won*, or *gained*, like glory in war, or any other noble attainment.

99. **simile**: *sc.* **fecit**; how unlike this was Aristippus' conduct, who represents the other extreme of wastefulness.

100. **Aristippus**, the disciple of Socrates, and founder of the Cyrenaic school. His principle was to enjoy the good things of life, but so as not to be a slave to them. Hence his wastefulness of the gold because it hindered his journey.

101. **Libya**: the country of gold, where any one else would have gathered all he could.

102. **uter**, etc.: *i.e.* since both go to extremes.

103. **nil agit**, etc.: *i.e.* his case

Digitized by Google

Si quis emat citharas, emptas comportet in unum,
nec studio citharae nec musae deditus ulli,
si scalpra et formas non sutor, nautica vela
aversus mercaturis, delirus et amens
undique dicatur merito. Qui discrepat istis
qui nummos aurumque recondit, nescius uti
compositis, metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
porrectus vigilet cum longo fuste, neque illinc
audeat esuriens dominus contingere granum,
ac potius foliis parcus vescatur amaris;
si positis intus Chii veterisque Falerni
mille cadis — nihil est, tercentum milibus — acre
potet acetum; age, si et stramentis incubet, unde
octoginta annos natus, cui stragula vestis,
blattarum ac tinearum epulae, putrescat in arca:
nimirum insanus paucis videatur, eo quod
maxima pars hominum morbo iactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
dis inimice senex, custodis? Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,

proves nothing, because one question (**litem**) is not solved by introducing another; namely, whether he was not insane also. Still Horace has gained the opportunity to criticise the other extreme, which was what he wanted. He now turns to an example about which there can be no doubt, of a man collecting things which he can't use, which is really the miser's case.

105. **musae,** *branch of music.*

106. **non sutor,** *not being a shoemaker.*

108. **qui discrepat:** *how, i.e.* not at all, for the miser is just like the cases supposed.

110. **sacrum:** which it would be sacrilege to use. Cf. I. 3. 71.

113. **esuriens dominus,** *though starving, and the owner.*

120. **nimirum,** etc.: the preceding has prepared us to expect the natural conclusion, "He would seem insane to everybody," but this is changed to the idea in the text, to show more clearly that this insanity is an almost universal one.

121. **iactatur,** *is suffering,* properly of a fever.

123. **dis inimice,** *God-forsaken.* The poet changes to a direct appeal to the miser himself, and shows the folly of his course.

Digitized by Google

unguere si caulis oleo meliore caputque
coeperis impexa foedum porrigine? Quare,
si quidvis satis est, periuras, surripis, aufers
undique? Tun' sanus? Populum si caedere saxis
incipias servosve tuos quos aere pararis,
insanum te omnes pueri clamentque puellae:
cum laqueo uxorem interimis matremque veneno,
incolumi capite es? Quid enim? Neque tu hoc facis
Argis,
nec ferro ut demens genetricem occidis Orestes.
An tu reris eum occisa insanisse parente,
ac non ante malis dementem actum Furiis quam
in matris iugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
nil sane fecit quod tu reprehendere possis:
non Pyladen ferro violare aususve sororem
Electram, tantum maledicit utrique, vocando
hanc Furiam, hunc aliud, iussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,

127. **quidvis**, *i.e.* so little as you use.

128. **populum**, etc.: *i.e.* the crimes he commits for the sake of money are as much marks of insanity as the conduct described would be.

130. **pueri, puellae**: proverbial; *i.e.* everybody.

132. **quid enim**? *why yes* (cf. I. 1. 7), adopting the miser's view ironically. — **neque tu**, etc.: the miser would argue that he was not insane, because in their ignorance of the true essence of human conduct men take the accidents of place, time, and circumstance, for the real characteristics of those actions which are held to be insane, as in the case of Orestes. Because the deed is not done at Argos, nor with the sword, it is not insane like that of Orestes.

134. **an tu reris**, etc.: *i.e.* (am I not right in my interpretation of the matter?) or do you suppose that Orestes went mad only after killing his mother? The Stoic doctrine makes all criminal conduct evidence of insanity in itself. In fact, after his crime, Orestes did nothing that could be called insane at all. All this goes to prove the Stoic doctrine, that all misconduct is insane.

142. **pauper**, etc.: another example to show the insanity of avarice. Opimius is called poor, because, with all his wealth, he acts like a poor man. — **argenti**: Horace's favorite genitive with adjectives; cf. Gr. 218, c.

Digitized by Google

qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
quondam lethargo grandi est oppressus, ut heres
iam circum loculos et clavis laetus ovansque
curreret. Hunc medicus multum celer atque fidelis
excitat hoc pacto: mensam poni iubet atque
effundi saccos nummorum, accedere pluris
ad numerandum; hominem sic erigit. Addit et illud,
'Ni tua custodis, avidus iam haec auferet heres.'
'Men' vivo?' 'Ut vivas, igitur, vigila, hoc age.' 'Quid vis?'
'Deficient inopem venae te, ni cibus atque
ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc ptisanarium oryzae.'
'Quanti emptae?' 'Parvo.' 'Quanti, ergo?' 'Octussibus.' 'Eheu!
quid refert, morbo an furtis pereamque rapinis?'

Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid, si quis non sit avarus,
continuo sanus? Minime. Cur, Stoice? Dicam.

143. **Veientanum**, a cheap wine.
144. **Campana**, common earthenware. Cf. I. 6. 118.
145. **heres**, etc.: *i.e.* expecting the man to die at once.
146. **loculos**, *coffers*.
148. **hoc pacto**: *in the following manner, i.e.* by means of his ruling passion.
150. **ad numerandum**: as if to divide the estate, considering him already dead.
152. **hoc age**, *look alive now*.
157. **furtis pereamque rapinis**: *i.e.* the enormously expensive medicine required to cure him.
158. **quisnam sanus**: Horace represents Damasippus as if persuaded by these examples, asking, "Who, then, is sane?" but he is really speaking himself, and is not careful of the dramatic form. — **qui non stultus**: the natural Stoic answer, for according to that doctrine, the *sapiens* is the only perfect man, and all others are alike *stulti*. — **quid avarus** (*sc.* **est**): a recapitulation of the preceding exposition in a formal shape, to prepare for the turn in **si quis non**, etc. The whole of this discussion in disjointed questions is in the Stoic style of argument.
160. **continuo**, *at once; i.e.* does

Digitized by Google

Non est cardiacus (Craterum dixisse putato)
hic aeger: recte est igitur surgetque? Negabit,
quod latus aut renes morbo temptentur acuto.
Non est periurus neque sordidus: immolet aequis
hic porcum Laribus; verum ambitiosus et audax:
naviget Anticyram. Quid enim differt, barathrone
dones quicquid habes, an numquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
antiquo censu, gnatis divisse duobus
fertur, et hoc moriens pueris dixisse vocatis
ad lectum: 'Postquam te talos, Aule, nucesque
ferre sinu laxo, donare et ludere vidi,
te, Tiberi, numerare, cavis abscondere tristem,
extimui ne vos ageret vesania discors,

it at once follow if the man is free from avarice that he is sound? The Stoic replies, no; and illustrates by the case of disorders of the body, to which the Stoics were fond of likening the failings of the soul (πάθη).

161. **cardiacus,** *troubled with heartburn.* — **Craterum,** a distinguished physician, Cic. *Att.* XII. 13 and 14.

163. **quod,** etc.: *i.e.* though he has no disorder of the stomach, yet his lungs or his kidneys are affected, so that he is none the less a sick man.

164. **periurus neque sordidus:** vices characteristic of the avaricious man. — **immolet:** *i.e.* let him be thankful for that; lit. let him make a sacrifice of purification to the household gods, as it would seem from this passage to have been customary upon recovery from disease.

165. **ambitiosus,** etc.: vices the opposite of avarice, because the course of ambition was attended with enormous expense, and accompanied by luxurious living intended to gain popularity. Hence the comparison in the next verse, **quid enim,** etc. — **audax,** *reckless.*

166. **naviget,** etc.: *i.e.* that is equally a mark of insanity with the other. — **barathro:** *i.e.* recklessly spend in the pursuit of ambition.

168. **Servius,** etc.: he illustrates by the case of a father who saw his two sons affected by opposite evil tendencies (**insania discors**), one devoted to avarice, and the other to reckless extravagance. He exhorts them accordingly, but particularly against the recklessness of expenditure for ambition (v. 179), to which the latter would be especially liable.

169. **antiquo censu,** *according to the old rating* (cf. "before the war"), when fortunes were less gigantic. — **divisse** (= **divisisse**), for **dividse,** like **faxe.**

171. **talos, nucesque:** his playthings. The Roman boys apparently used nuts for marbles.

172. **sinu laxo:** *i.e.* carelessly. — **ludere,** gambling with them.

173. **tristem,** *i.e.* anxiously, for fear of losing them.

174. **discors,** *in contrary direc-*

Digitized by Google

tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penatis,
tu cave ne minuas, tu ne maius facias id
quod satis esse putat pater et natura coercet.
Praeterea ne vos titillet gloria, iure
iurando obstringam ambo: uter aedilis fueritve
vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
latus ut in Circo spatiere et aeneus ut stes,
nudus agris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
astuta ingenuum volpes imitata leonem!' —
'Ne quis humasse velit Aiacem, Atrida, vetas cur?'
'Rex sum.' 'Nil ultra quaero plebeius.' 'Et aequam
rem imperito; ac si cui videor non iustus, inulto

tions; one a spendthrift, and the other a miser.

175. **Nomentanum**: cf. II. 1. 22. — **Cicutam**: cf. v. 69.

176. **oratus**, *be entreated;* but agreeing with **uterque**, which is appositive with **tu . . . tu**.

178. **quod coercet**: *to which nature sets a limit, i.e.* the requirements of nature; cf. I. 1. 50.

179. **vos titillet**, *tickle your fancy.*

181. **intestabilis**, *incapable of inheriting*, with other legal disabilities. The oath consisted in the young men assenting to the curse.

182. **in cicere**: distribution of food to the lower classes, for the sake of popularity, especially on the part of the ædile at the Floralia.

183. **latus spatiere**, *make a spread;* referring to the *state* in which he would appear at the games as an official. The whole is a jocose description of the advantages of prominent position. — **aeneus**: in a statue.

184. **nudus**, etc.: cf. note to v. 164.

185. **Agrippa**, a really great man, whom the ambitious aspirant could only feebly imitate by his popular arts.

187. **ne quis**: with a very sudden transition, the Stoic illustrates the insanity of ambition by a supposed dialogue between Agamemnon and a common soldier in his army, by which it is shown that the ambitious king of kings is quite as insane as Ajax, to whose body he refuses burial. — **humasse**: the infinitive perfect in this use is archaic, and imitated from legal language.

188. **rex sum**: *i.e.* I have the right to do as I will without criticism from my subjects. — **nil ultra**, etc.: *i.e.* if you put it on that ground, I have nothing more to say, being only a humble common soldier. — **et aequam**, etc.: the king, as if conscious of the weakness of his position, comes down from his arrogance, and tries to justify himself.

189. **ac si cui**, etc.: a still further concession, as the king gradually weakens.

Digitized by Google

dicere quod sentit permitto.' 'Maxime regum,
di tibi dent capta classem reducere Troia!
Ergo consulere et mox respondere licebit?'
'Consule.' 'Cur Aiax, heros ab Achille secundus,
putescit, totiens servatis clarus Achivis?
Guadeat ut populus Priami Priamusque inhumato,
per quem tot iuvenes patrio caruere sepulchro?'
'Mille ovium insanus morti dedit, inclutum Ulixen
et Menelaum una mecum se occidere clamans.'
'Tu, cum pro vitula statuis dulcem Aulide natam
ante aras, spargisque mola caput, improbe, salsa,
rectum animi servas?' 'Quorsum?' 'Insanus quid enim Aiax
fecit, cum stravit ferro pecus? Abstinuit vim
uxore et gnato; mala multa precatus Atridis,

191. **di tibi dent**, etc.: imitation of *Il.* I. 18; a polite response to the graciously given permission.

192. **consulere, respondere**: technical words of submitting questions to be decided by a jurisconsult. The latter word must refer to the king, who is here the person consulted. The attitude of a client accords with the assumed humility of the soldier playing Stoic.

193. **ab Achille secundus**: cf. *Il.* II. 768.

194. **putescit**, *i.e.* unburied.

195. **gaudeat**, etc.: an imitation of *Il.* I. 255. The disgrace of their enemy would be a joy to Priam and his people.

197. **mille**: here treated as a substantive, like **milia**. — **insanus**: the main point in the whole. After the award of the arms of Achilles to Ulysses, Ajax went mad and slew a flock of sheep, thinking them to be the Greek heroes, in which delusion consisted his insanity.

199. **tu cum pro vitula**, etc.: the treating of Iphigenia as a victim, instead of a heifer was, the soldier argues, no less a mark of insanity than the delusion of Ajax.

200. **improbe**, *unnatural father*, or *monster*. — **mola**, a regular accompaniment of a sacrifice. Probably because meal and salt were the necessaries of life.

201. **rectum animi**: *i.e.* **rectum animum**, or **rectum statum animi**, as opposed to its overthrow in insanity. — **quorsum**: *sc.* **tendis**, or **haec pertinet**, *what do you mean by that?* what does that prove? — **insanus**: *i.e.* when you consider him insane, or regard these as marks of his insanity. — **quid enim**, *why! what*, etc.; where **enim** is explanatory of the implied statement that Agamemnon is himself insane.

202. **abstinuit vim**, *he kept his violent hands.*

203. **mala multa**: angry words were not considered proof of madness (cf. v. 140).

Digitized by Google

non ille aut Teucrum aut ipsum violavit Ulixen.'
'Verum ego, ut haerentis adverso litore navis
eriperem, prudens placavi sanguine divos.'
'Nempe tuo, furiose.' 'Meo, sed non furiosus.'
Qui species alias veris scelerisque tumultu
permixtas capiet, commotus habebitur, atque
stultitiane erret nihilum distabit an ira.
Aiax immeritos cum occidit desipit agnos:
cum prudens scelus ob titulos admittis inanis,
stas animo, et purum est vitio tibi, cum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
huic vestem, ut gnatae, paret, ancillas paret, aurum,
Rufam aut Pusillam appellet, fortique marito
destinet uxorem, interdicto huic omne adimat ius
praetor, et ad sanos abeat tutela propinquos.

204. **non ille**: cf. **multum ille**, Virg. *Æn.* I. 3. — **ipsum**: as opposed to the sheep.

205. **adverso**, *opposite* to where he then was.

206. **prudens**: as opposed to **insanus**; *in my wise counsel.*

207. **tuo**: a natural mark of insanity, and hence the man adds **furiose**, indicating the most violent form of madness.

208. **qui**, etc.: in answer to the protest of Agamemnon, the Stoic proceeds to give a definition of insanity, as consisting in delusion, which he afterwards applies in v. 211. — **species**, *conceptions*, ideas of objects, etc. — **veris**: the ablative on account of the comparative force of **alias**. The ablative after comparatives is originally an ablative of separation. — **tumultu**, *the craze*, the disturbed state of the mind from criminal desires, in which it is incapable of calm reasoning.

209. **commotus**, *unsound*, of shaken intellect.

210. **stultitia**: like Agamemnon from ambition, to which passion the Stoic refers the Trojan expedition; cf. v. 212. — **ira**: as Ajax; cf. v. 211.

212. **prudens**; cf. v. 206. — **titulos**, *honors*; strictly the inscriptions containing the dignities attained by a Roman, and hung up in the atrium of his descendants, by his wax mask; cf. I. 6. 17. — **inanis**: as having no real value to the philosophic mind.

213. **stas animo**; cf. **commotus**, v. 209. — **cor**: including the intellect as well as the moral powers.

214. **si quis**, etc.: the Stoic makes his meaning plain by an example that cannot be mistaken, the converse of the treatment of Iphigenia. — **nitidam**, *cossetted*, well kept and fed.

216. **Rufam, Pusillam**, names of girls, the second a diminutive of affection. — **forti**, *sturdy*; merely as a masculine epithet.

217. **interdicto**, etc.: a madman

Digitized by Google

Quid? si quis gnatam pro muta devovet agna,
integer est animi? Ne dixeris. Ergo ubi prava
stultitia, hic summa est insania; qui sceleratus,
et furiosus erit; quem cepit vitrea fama,
hunc circumtonuit gaudens Bellona cruentis.

Nunc age, luxuriam et Nomentanum arripe mecum;
evincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
edicit, piscator uti, pomarius, auceps,
unguentarius, ac Tusci turba impia vici,
cum scurris fartor, cum Velabro omne macellum,
mane domum veniant. Quid tum? Venere frequentes.
Verba facit leno: 'Quicquid mihi, quicquid et horum

could be deprived of the custody and care of his estate by means of a proceeding before the prætor.

221. **stultitia**: folly consisting in a wrong estimate of the value of things. — **sceleratus**: inasmuch as crime proceeds from wrong conceptions; cf. v. 208.

222. **vitrea**, *glittering*. — **fama**, etc.: the thing to be proved, as implied in v. 165. But the words refer immediately to Agamemnon, whose example has been last referred to.

223. **hunc**, etc.: *i.e.* he is crazed, like the priests of Bellona, who performed an orgiastic worship of the goddess, in which they raved and cut themselves with knives. — **circumtonuit**: like **attonitus**, of the loss of the senses produced by lightning.

224. **nunc**, etc.: the third head, luxurious living. — **Nomentanum**: cf. v. 175. — **arripe**: cf. II. 1. 69.

225. **vincet ratio**: cf. I. 3. 115.

226. **hic simul**, etc.: the conduct of the spendthrift is essentially the same as if he actually did what he is described as doing; hence this description is inserted immediately without explanation, as if it were literally true.

227. **edicit**, *makes proclamation;* a formal word of official action. — **piscator**, etc.: suppliers of dainties for the table.

228. **unguentarius**: the dealer in perfumes. — **Tusci**: the Vicus Tuscus, the street leading from the Forum between the Basilica Julia and the Temple of Castor, to the low ground between the Forum and the river, was the haunt of strumpets, pimps, and worthless characters generally.

229. **scurris**: the parasites who afforded amusement by their buffoonery to the gay young men about town, and were in consequence entertained by them. — **fartor**, *the sausage-maker*. — **Velabro**, in the same region as the Forum Boarium near the river, mentioned here as a market place for viands.

230. **veniant**: depending on **edicit**.

231. **verba facit**: *i.e.* is the

Digitized by Google

cuique domi est, id crede tuum, et vel nunc pete vel cras.'
Accipe quid contra iuvenis responderit aequus:
'In nive Lucana dormis ocreatus, ut aprum
cenem ego; tu piscis hiberno ex aequore verris;
segnis ego, indignus qui tantum possideam: aufer!
sume tibi decies; tibi tantundem; tibi triplex,
unde uxor media currit de nocte vocata.'
Filius Aesopi detractam ex aure Metellae,
scilicet ut decies solidum absorberet, aceto
diluit insignem bacam: qui sanior ac si
illud idem in rapidum flumen iaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
nequitia et nugis pravorum et amore gemellum,
luscinias soliti impenso prandere coemptas,
quorsum abeant? Sanin' creta, an carbone notandi?

spokesman for all the crowd who minister to the wants of the spendthrift. All they have is at his service, either at once or whenever he likes.

233. **aequus**, *honest*, not wishing to take without payment, nor without appreciation of their services.

234. **nive ... ocreatus**: to indicate the difficulties of the pursuit. — **Lucana**, the mountains of Lucania, the haunts of the wild boar. — **ocreatus**, *in hunting boots*; properly leather leggings, an important part of the huntsman's costume, and naturally uncomfortable to sleep in.

235. **tu**: another of the caterers, the fishmonger. — **hiberno**: and hence stormy and dangerous. — **verris**, *scour*, as with a net.

236. **segnis**, *a lazy fellow*, who incur none of these hardships.

237. **tibi**: the hunter. — **decies**: *sc.* **centena milia**, *a million* sesterces, forty to fifty thousand dollars. — **tibi**: the fisherman.

238. **unde**, *whose*, lit. from whom, equal **a quo**, the obliging husband.

239. **Aesopi**, a famous actor of Cicero's time. — **Metellae**, doubtless his paramour, perhaps the wife of Cornelius Lentulus Spinther.

240. **solidum**, *at a draught*, lit. in a lump.

241. **ac si**, *than if*, as often.

242. **in rapidum**, etc.: which would be a sign of insanity. — **cloacam**: cf. **barathro**, v. 166.

243. **Arri**, probably the same one mentioned in v. 86.

245. **impenso**, at an enormous price.

246. **quorsum**, *in which group*, *i.e.* to the sane or the insane. — **creta, an carbone**, as good or bad, a figure derived from notation in the calendar of lucky and unlucky days, but possibly also connected with some commercial custom. — **carbone**: *i.e.* **ut insani**.

Digitized by Google

Aedificare casas, plostello adiungere mures,
ludere par impar, equitare in arundine longa,
si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amāre,
nec quicquam differre utrumne in pulvere, trimus
quale prius, ludas opus, an meretricis amore
sollicitus plores, quaero, faciasne quod olim
mutatus Polemon, ponas insignia morbi,
fasciolas, cubital, focalia, potus ut ille
dicitur ex collo furtim carpsisse coronas,
postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat:
'Sume, catelle!' negat; si non des, optet: amator
exclusus qui distat, agit ubi secum eat an non,

247. **casas**, *card houses.* — **plostello**, *a toy cart.*

248. **par impar**, *odd and even*; a boy's game, as with us. — **equitare**, *ride a cockhorse.*

249. **barbatum**, *a bearded man*, full-grown. — **verset**, *would control him*; *i.e.* such childish conduct would be a sure sign of insanity.

250. **puerilius his**, etc.: *i.e.* the conduct of a lover is more childish than the acts mentioned. — **amare**: in a bad sense, *intrigue.*

251. **pulvere**: *i.e.* making mud pies.

252. **opus**: cog. acc. with **ludas**, *waste your time*; lit. make serious work of play, almost equal to *play at work.*

253. **plores**: as the especial mark of childishness. — **faciasne**, *wouldn't you do* like Polemo, *i.e.* feel that you had reason to reform, thus admitting your former insanity, as he did when shown the better way by the voice of philosophy.

254. **mutatus**, *the converted.* — **Polemo**, a fast young man of Athens, who happening in, when returning from a drinking-bout with his garland on, to a discourse of Xenocrates, leader of the Academic school, became ashamed of his condition (**furtim carpsisse**, etc.), reformed, and succeeded Xenocrates as the leader of the school. — **insignia**, *symptoms.* — **morbi**: as a form of insanity.

255. **fasciolas**, *leg-wrappings*: these and the following are the coddling apparel of an effeminate voluptuary. — **cubital**, *armlets.* — **focalia**, *neckcloths.* — **potus**, *reveller*, one who has well drunken.

257. **impransi**: *i.e.* sober; opposed to **potus.**

258. **porrigis**, etc.: the childishness of the lover is still further illustrated by showing that the lover desires when he cannot obtain, and refuses when he is invited, as in the case in Terence's *Eunuchus*, when Phædria uses the words quoted in v. 262, in reference to his mistress, who has sent for him.

259. **catelle**, *little rat.*

260. **qui**: adverb. — **agit**: with ī, an unexplained irregularity, per-

Digitized by Google

quo rediturus erat non arcessitus, et haeret
invisis foribus? 'Nec nunc, cum me vocat ultro,
accedam, an potius mediter finire dolores?
Exclusit; revocat: redeam? Non, si obsecret.' Ecce
servus, non paulo sapientior: 'O ere, quae res
nec modum habet neque consilium, ratione modoque
tractari non volt. In amore haec sunt mala, bellum,
pax rursum: haec si quis tempestatis prope ritu
mobilia et caeca fluitantia sorte laboret
reddere certa sibi, nihilo plus explicet ac si
insanire paret certa ratione modoque.'
Quid? cum, Picenis excerpens semina pomis,
gaudes si cameram percusti forte, penes te es?
Quid? cum balba feris annoso verba palato,
aedificante casas qui sanior? Adde cruorem
stultitiae, atque ignem gladio scrutare. Modo, inquam,
Hellade percussa Marius cum praecipitat se,
cerritus fuit? An commotae crimine mentis
absolves hominem, et sceleris damnabis eundem,
ex more imponens cognata vocabula rebus?

haps a mistaken extension of cases like **condiderit**, II. 1. 82.

261. **non arcessitus**: cf. **si non des optet**, v. 259.

265. **servus**, Parmeno, Phædria's slave. — **quae res**: *i.e.* love; the whole showing the irrationality and consequent insanity of the passion.

268. **tempestatis**, etc.: *i.e.* almost as changeable as the weather.

269. **fluitantia**, *drifting*.

272. **cum Picenis**, etc.: another childish act, snapping apple-seeds, a process by which lovers sought omens in regard to their love. — **Picenis**: cf. II. 4. 70.

274. **cum balba**, etc.: the lisping accents of love are compared to the baby-talk of childhood.

275. **cruorem**: in reference to the acts of violence often inspired by love; *i.e.* suppose these to exist also, and the insanity is still more obvious.

276. **ignem**, etc.: the same idea, but alluding to a dictum of Pythagoras, πῦρ μάχαιρα μὴ σκαλεύειν, the meaning of which is not clear, perhaps, "excite not the wrathful to violence," which dictum Horace twists into this meaning. — **modo**: *i.e.* take, I say, an example that happened only just now, of the kind referred to.

277. **Hellade**, a woman otherwise unknown.

280. **cognata**, *kindred; i.e.* not the true philosophical ones.

Digitized by Google

Libertinus erat, qui circum compita siccus
lautis mane senex manibus currebat et 'Unum'
('Quid tam magnum?' addens), 'unum me surpite morti,
dis etenim facile est!' orabat; sanus utrisque
auribus atque oculis; mentem, nisi litigiosus,
exciperet dominus cum venderet. Hoc quoque volgus
Chrysippus ponit fecunda in gente Meneni.
'Iuppiter, ingentis qui das adimisque dolores,'
mater ait pueri mensis iam quinque cubantis,
'frigida si puerum quartana reliquerit, illo
mane die, quo tu indicis ieiunia, nudus
in Tiberi stabit.' Casus medicusve levarit
aegrum ex praecipiti: mater delira necabit
in gelida fixum ripa febrimque reducet,
quone malo mentem concussa? Timore deorum.

281. **libertinus**, etc.: an example of superstition, the fourth subject. — **compita**: where were the shrines of the Lares. — **siccus**, *fasting*.

282. **lautis manibus**: a custom of the Jews, as well as many other nations, in religious observance. — **senex**, *in his old age*, when the fear of death would most affect him. — **unum**, *me, just one man*.

283. **surpite**: for **surripite**. — **quid tam magnum**: a common suggestion in prayers (cf. Theognis, XIV., and *Odys.* V. 25), as again in **dis**, etc.

284. **sanus**: in possession of all his senses, but disordered in intellect.

285. **nisi litigiosus**, *unless he wanted a lawsuit*, which would be brought against him by the purchaser of the slave, for breach of warranty of soundness.

286. **exciperet**, *would have specially stated* (if he had wanted to sell him), which was necessary to avoid liability. — **dominus**, his master, inasmuch as he was once a slave. — **volgus**: in allusion to their great number.

287. **Chrysippus**: as leader of the Stoics (cf. I. 3. 127, and II. 3. 44). — **Meneni**, an unknown madman.

288. **Iuppiter**: used as a name of the Supreme Being, in association with Thursday, by the woman, perhaps a Jewess, or one who had adopted the rites of that nation referred to. The fast and the placing in the Tiber (baptism?) are both Oriental.

291. **die**, Thursday, *dies Jovis*. — **ieiunia**: the Jews fasted on Thursday, as well as Monday.

292. **casus medicusve**: expressly excluding the god from any share in it. — **levarit**: hortatory; *suppose*, etc.

293. **necabit**: by performing the vow.

295. **quone**: cf. **uterne**, II. 2. 107; **quine**, I. 10. 21; so **utrumne**, v. 251.

Digitized by Google

Haec mihi Stertinius, sapientum octavus, amico
arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
respicere ignoto discet pendentia tergo.

Hor. Stoice, post damnum sic vendas omnia pluris, 300
qua me stultitia, quoniam non est genus unum,
insanire putas? Ego nam videor mihi sanus.
Dam. Quid? caput abscissum manibus cum portat Agave
gnati infelicis, sibi tum furiosa videtur?
Horat. Stultum me fateor (liceat concedere veris), 305
atque etiam insanum; tantum hoc edissere, quo me
aegrotare putes animi vitio? *Dam.* Accipe: primum
aedificas, hoc est, longos imitaris, ab imo
ad summum totus moduli bipedalis; et idem
corpore maiorem rides Turbonis in armis 310
spiritum et incessum: qui ridiculus minus illo?
An quodcumque facit Maecenas, te quoque verum est,

296. **amico**, *as a friend.*

297. **arma**, *weapons* to defend myself with, *i.e.* these precepts. — **compellarer**, *i.e.* called madman.

299. **pendentia**: alluding to the fable of the two sacks, one containing the faults of others, and hanging in front, the other containing one's own and hanging behind.

300. **Stoice**, etc.: to give a more humorous close, and to include himself in the persons satirized, Horace appeals to the Stoic to give his diagnosis. — **sic**: the regular formula in adjurations; *so*, as you grant my request, *i.e.* on condition that. Cf. "So may each airy moon-elf and fairy," etc. T. Moore. "Tell me, kind seer." — **pluris**: *i.e.* than before, so as to recover from his embarrassments.

303. **quid**, etc.: in answer to Horace's statement, that he is not conscious of any insanity, Damasippus refers to the case of Agave, mother of Pentheus, familiar doubtless on the stage (hence **videtur**), implying that a raving maniac even has no knowledge of his condition.

305. Horace jocosely assents to the Stoic's statement. — **liceat**: *i.e.* let it be no shame to be convinced.

306. **edissere**, *state fully*, discourse at large.

307. **aegrotare**: in the Stoic manner, as **morbus** and the like.

308. **longos**, *the great*, but with reference to Horace's small stature.

309. **idem**, *at the same time*; showing his inconsistency.

310. **corpore maiorem**, *too great for*, etc. — **Turbonis**, a gladiator of small size.

312. **verum**, *right.*

Digitized by Google

tantum dissimilem, et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
unus ubi effugit, matri denarrat, ut ingens
belua cognatos eliserit. Illa rogare:
'Quantane, num tantum,' sufflans se, 'magna fuisset?'
'Maior dimidio.' 'Num tantum?' Cum magis atque
se magis inflaret, 'Non, si te ruperis,' inquit,
'par eris.' Haec a te non multum abludit imago.
Adde poemata nunc, hoc est, oleum adde camino;
quae si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem — *Hor.* Iam desine!
Dam. Cultum
maiorem censu — *Hor.* Teneas, Damasippe, tuis te.
Dam. Mille puellarum, puerorum mille furores —
O maior tandem parcas, insane, minori!

IV.

Hor. Unde et quo Catius? *Cat.* Non est mihi tempus aventi

314. **absentis**, etc.: the fable of the frog and the ox.

317. **quantane**: cf. **quone**, v. 295.

320. **non multum abludit**, *hits not very far*; a metaphor probably derived from fencing; cf. **eludo**.

321. **poemata**: doubtless epodes or odes. — **oleum**, etc.: a proverbial expression, doubtless meaning that the ebullition of insanity in poetry (cf. next verse) makes it worse.

322. **si quis**, etc.: according to the idea of the ancients that the poet was inspired, and so frenzied; cf. **vates**.

323. **rabiem**: a stricture which, as probably did the others, came very near the truth, plainly in accordance with the spirit of Horace's satire, including the poet himself among the rest. — **iam desine**: Horace represents himself as angry at the closeness of the Stoic's hits. — **cultum**, *style of living*.

326. **maior . . . insane**: Horace's impatience rises to its height, and he closes with an outburst which includes even the preaching Stoic in the category of the crazy fools.

SATIRE 4. In this Satire Horace ridicules the epicures, who attach so much importance to trifling matters in everything that pertains to the table. He puts the Satire into the form of a dialogue between himself and a certain epicure, Catius, who has just heard a discourse on these matters from some noted master in the art, who is not named, and who now gives them second-hand to Horace, with all the form and importance of philosophical dogmas.

1. **unde et quo Catius**: a com-

Digitized by Google

ponere signa novis praeceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona.
Hor. Peccatum fateor, cum te sic tempore laevo
interpellarim; sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
sive est naturae hoc sive artis, mirus utroque.
Cat. Quin id erat curae, quo pacto cuncta tenerem,
utpote res tenuis, tenui sermone peractas.
Hor. Ede hominis nomen, simul et Romanus an hospes.
Cat. Ipsa memor praecepta canam, celabitur auctor.

'Longa quibus facies ovis erit, illa memento,
ut suci melioris et ut magis alba rotundis,
ponere; namque marem cohibent callosa vitellum.
Cole suburbano qui siccis crevit in agris
dulcior; irriguo nihil est elutius horto.

mon form of salutation; cf. I. 9. 62 and 63. — **tempus**: *i.e.* to stop and talk.

2. **ponere signa**: a formal expression for **consignare literis**, *commit to writing, set down, record.* There is no certain reference to the mnemonic art, though such a reference is possible. — **praeceptis**: the regular word for philosophical doctrines.

3. **Anyti**, the accuser of Socrates.

4. **laevo**, *unfavorable;* from the language of augury.

5. **bonus**, *kindly.*

6. **quod si**, *and* (as to that) *if.* — **repetes**, *will recall.*

7. **sive**, etc.: *i.e.* so good is your memory, either naturally, or from practice in the art.

8. **quin id**, etc.: *why, that was my anxiety*, etc.; in allusion to Horace's supposition of his forgetting something, especially as the matters are so subtle and so subtly expressed. The doctrines are treated like the profoundest discoveries in philosophy.

10. **hominis**: the author.

11. **ipsa**: the name is purposely concealed, most probably because he is a man of too much consequence to be ridiculed. — **memor**: *i.e.* exactly, with a good memory.

12. **longa**, etc.: the precious doctrines begin at once without further preamble, and in a rambling style, as they happen to come up in his mind.

13. **suci**, *taste.*

14. **ponere**, *to serve;* the regular word. Cf. **posito**, II. 2. 23. — **namque**: the reason of the better taste. — **callosa**, *of firm texture.*

15. **cole**: the popular form of **caule**. — **suburbano**: *i.e.* grown in the well-watered market-gardens around the city. — **siccis**: the farms in the country.

16. **elutius**, *more insipid;* of course referring to the productions of the garden, but with an allusion to the constant watering.

Digitized by Google

Si vespertinus subito te oppresserit hospes,
ne gallina malum responset dura palato,
doctus eris vivam mixto mersare Falerno;
hoc teneram faciet. Pratensibus optima fungis
natura est; aliis male creditur. Ille salubris
aestates peraget, qui nigris prandia moris
finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
mendose, quoniam vacuis committere venis
nil nisi lene decet; leni praecordia mulso
prolueris melius. Si dura morabitur alvus,
mitulus et viles pellent obstantia conchae
et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
sed non omne mare est generosae fertile testae;
murice Baiano melior Lucrina peloris,
ostrea Circeiis, Miseno oriuntur echini,
pectinibus patulis iactat se molle Tarentum.

17. **si vespertinus**, etc.: *i.e.* in case it is necessary to serve a fowl freshly killed, on account of the sudden arrival of an unexpected guest.

18. **malum**: the neuter adverbial accusative — **responset**, *suit*, as answering the demands of the palate. — **dura**, *tough*.

19. **doctus eris**, *you will be wise to*, etc.; lit. you will be taught to. — **mixto**: with water, *diluted*.

20. **pratensibus**, *of the meadows*, as opposed to the woods.

21. **male creditur**, *are not to be trusted*, as likely to be poisonous.

22. **prandia**, *déjeuner*, or *lunch*, the first real meal of the day, taken about noon.

24. **Aufidius**, an unknown epicure. — **miscebat**: *i.e.* for *mulsum*, which was taken at the beginning of a meal for an appetizer, hence **vacuis**.

29. **brevis**, *small-leaved*. — **alba . . . Coo**, wine of Cos mixed with sea water (λευκόκωον), in which apparently the shell-fish and sorrel were boiled.

30. **lubrica**: on account of their slipping down the throat easily. — **nascentes**, etc.: the new moon is the best time for taking shell-fish, and the different localities vary in the excellence of the fish.

31. **generosae**, *the choicest*; used regularly of fine breeds of animals.

32. **murice**, a turbinate shell-fish or cockle, of which many kinds are eaten in Italy. — **peloris**, a bivalve.

33. **Miseno**, on the promontory of Misenum; cf. Virg. *Æ.* VI. 234.

34. **pectinibus**, the long comb-

Digitized by Google

'Nec sibi cenarum quivis temere arroget artem,
non prius exacta tenui ratione saporum;
nec satis est cara piscis averrere mensa
ignarum quibus est ius aptius et quibus assis
languidus in cubitum iam se conviva reponet.
Umber et iligna nutritus glande rotundas
curvat aper lances carnem vitantis inertem;
nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edulis.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam,

like bivalve, "razor-blade(?)." — **patulis**, *gaping*, *i.e.* bivalve.

35. **quivis**, *everybody*. — **temere**, *ignorantly*, without a thorough understanding of the nicer points of cookery. — **artem**: *i.e.* of preparing; used of the cook.

36. **non prius**, etc., *without having*, etc. — **exacta**, *weighed*; cf. **examen**. — **tenui**, *subtle*, as in v. 9. — **saporum**, *of flavoring and sauces*. — **ratione**, *art*. The mere choice of viands such as he has described is not enough, without the art of preparing them.

37. **cara**, *costly*. — **averrere**, *sweep off*, *i.e.* monopolize the whole stock of dainties. — **mensa**: in the market.

38. **ignarum**: taking the place of the indefinite subject of **averrere**. — **ius**: *i.e.* in which they are boiled. — **assis**, *roasted*.

39. **in cubitum**: in reference to the reclining position in which the ancients took their meals, meaning, of course, to beguile the guest to begin again.

41. **curvat**, *bends* (with its weight). — **aper**: cf. II. 8. 6. — **vitantis**, *i.e.* if one wishes to avoid, or prefers the opposite. — **inertem**, *tasteless*, *insipid*.

42. **malus**, *poor*, *worthless*.

43. **submittit**, *supplies*. — **non semper**: *i.e.* those in the woods are to be preferred.

44. **fecundae**: the main idea, these in preference to any others. — **armos**: specified merely because that is the part eaten. — **sapiens**, *the connoisseur*.

45. **natura**: *i.e.* what kind in each case was best for the table. — **aetas**: the age at which they should be served.

46. **meum**: to be referred to the unknown epicure. — **patuit**, *has been fully known*. — **quaesita**: *i.e.* though much studied.

47. **crustula**, *sweets*, cakes and the like. — **promit**, *invents*; *i.e.* they content themselves with inventing dainties for dessert.

48. **nequaquam satis**: *i.e.* this is a very narrow scope for the true artist, to devote himself to one branch alone.

Digitized by Google

ut si quis solum hoc, mala ne sint vina, laboret,
quali perfundat piscis securus olivo.
Massica si caelo supponas vina sereno,
nocturna, si quid crassi est, tenuabitur aura,
et decedet odor nervis inimicus; at illa
integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
vina, columbino limum bene colligit ovo,
quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
potorem cochlea: nam lactuca innatat acri
post vinum stomacho; perna magis ac magis hillis
flagitat immorsus refici; quin omnia malit,
quaecumque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere iuris
naturam. Simplex e dulci constat olivo,
quod pingui miscere mero muriaque decebit,
non alia quam qua Byzantia putuit orca.

50. **securus**, *careless, not caring.*
51. **supponas**: *i.e.* expose to the night air under a clear sky.
52. **si quid crassi**, *if it is at all thick* or *muddy*. — **tenuabitur**, *will be refined.*
53. **odor**, *the bouquet.*
54. **integrum**, *pure;* opposed to **perdunt**. — **lino**: *i.e.* they are spoiled by straining or filtering.
55. **faece**: the deposit, or lees, of wine was burnt, and used to flavor wine, and for other flavors; cf. II. 8. 9.
56. **limum colligit**, *i.e.* clarifies the wine.
57. **quatenus**, *since;* cf. I. 1. 64. — **volvens**, *gathering.* — **aliena**, *all foreign matters.*
58. **marcentem**, *i.e.* who has lost his appetite from excess of wine. — **squillis**, probably a shell-fish. — **Afra**: these seem to have been famous as the best.
59. **innatat**, *does not digest*, swims in the full stomach.
60. **perna**: means of **immorsus**. — **magis**, *rather.*
61. **immorsus**, *stimulated*, properly *gnawed.* — **omnia**: *i.e.* rather than lettuce.
62. **popinis**, the low taverns or restaurants. — **allata**, *served; i.e.* the rich strong food of the common people in their low resorts.
63. **est operae pretium**: a purposely chosen epic phrase from Ennius, to give pomposity to the style. — **duplicis**: a technical name, no doubt, for this sauce made of the ordinary sauce treated as described.
65. **muria**, *fish-brine*, or the pickle in which fish has been preserved, was a favorite ingredient in the sauces or relishes of the ancients.
66. **Byzantia**: referring to the tunny fish of Byzantium, which was

Digitized by Google

Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
pressa Venafranae quod baca remisit olivae.
Picenis cedunt pomis Tiburtia suco;
nam facie praestant. Venucula convenit ollis;
rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec,
primus et invenior piper album cum sale nigro
incretum puris circumposuisse catillis.
Immane est vitium dare milia terna macello
angustoque vagos piscis urgere catino.
Magna movet stomacho fastidia, seu puer unctis
tractavit calicem manibus, dum furta ligurrit,
sive gravis veteri craterae limus adhaesit.

a great article of export; see Plin. *H. N.* IX. 20. — **putuit**: a not unnatural expression for the raw material, whatever the product.

67. **hoc**: the **ius simplex**. — **inferbuit**, *has been boiled.*

68. **stetit**, has been left to cool.

69. **remisit**: *i.e.* the "pomace" of the olive after the oil has been extracted.

71. **nam**, *i.e.* I say this, because, etc. — **venucula**: *sc.* **uva**. — **convenit ollis**, *is suitable for packing*, storing away to eat fresh, as opposed to the raisins mentioned in the next verse. Cf. Plin. *H. N.* XIV. 16.

73. **hanc**: *i.e.* grapes; the discovery consists in the combination, like "nuts and raisins." — **ego faecem**, etc.: the novelty apparently consisted in serving these relishes in a separate dish, and in precisely this mixture. — **faecem**: cf. II. 8. 9. — **allec**, a sauce prepared from various marine animals, like anchovy sauce, or caviare.

74. **invenior**: a poetic extension of the construction of **dicor** and the like. — **piper**, etc.: another combination of condiments. — **sale nigro**: made of wood ashes, like "pearlash."

75. **puris**: *i.e.* in separate clean plates, without any other viands.

76. **immane**, etc.: the mention of the setting things on the table suggests to the man the importance of the style of service, etc. — **dare**, etc.: *i.e.* spend an enormous sum for the fish, and then spoil the effect in the serving.

77. **angustoque**, etc.: the fault consists in having too small a plate. This, however, the connoisseur speaks of as confining the fish, which are accustomed to freedom, in too narrow limits.

78. **magna**, etc.: other details of the service.

79. **furta**, *stolen dainties;* the slave is represented as hastily snatching something from the dish with his fingers, and greasing the cups while handing them, in consequence.

80. **gravis**, etc.: the sediment re-

Digitized by Google

Vilibus in scopis, in mappis, in scobe quantus
consistit sumptus? Neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma
et Tyrias dare circum inluta toralia vestis,
oblitum, quanto curam sumptumque minorem
haec habeant, tanto reprehendi iustius illis
quae nisi divitibus nequeant contingere mensis?'

Horat. Docte Cati, per amicitiam divosque rogatus,
ducere me auditum, perges quocumque, memento.
Nam quamvis memori referas mihi pectore cuncta,
non tamen interpres tantundem iuveris. Adde
voltum habitumque hominis, quem tu vidisse beatus
non magni pendis, quia contigit; at mihi cura
non mediocris inest, fontis ut adire remotos
atque haurire queam vitae praecepta beatae.

maining in the mixing-jar from long use and neglect in cleansing.

81. **vilibus**, etc.: *i.e.* what a fault is uncleanliness, when the means of cleansing are so cheap.

83. **ten**: the short colloquial form for **te-ne**. — **varios**, *variegated*, and so costly. — **lutulenta**: indicating carelessness in attending to the costly pavement so that the effect is lost. — **radere**: with **ten** in the infinitive of exclamation, *the idea that, to think that.*

84. **Tyrias**: the most costly coverings of the couches. — **toralia**, the "valance," around the feet of the couch. — **vestis**, after **circum**.

86. **haec**: these details of service, depending merely on cleanliness. — **illis**: the splendid pavements and couch-coverings.

87. **divitibus**, *i.e.* of the rich.

88. **docte**, etc.: Horace, as if impressed with the importance of the doctrines, begs Catius to take him with him whenever he goes to hear such valuable truths.

91. **interpres**, *a reporter*, giving the things at second hand. — **adde**, *consider also*, *i.e.* think what an advantage there would be to me in seeing the man's face and bearing when giving these great truths.

95. **vitae praecepta beatae**: *i.e.* in a double sense: on the one hand, of moral precepts such as secured a happy life, the aim of all the later philosophies: and on the other, of the advantages that come from attention to the rules of good living in the epicure's sense. The whole close is probably parodied from Lucr. I. 927, *iuvat integros accedere fontis atque haurire*, etc.

Digitized by Google

V.

Ulixes. Hoc quoque, Tiresia, praeter narrata petenti
responde, quibus amissas reparare queam res
artibus atque modis. Quid rides? *Tir.* Iamne doloso
non satis est Ithacam revehi patriosque penatis
aspicere? *Ulix.* O nulli quicquam mentite, vides ut
nudus inopsque domum redeam, te vate; neque illic
aut apotheca procis intacta est aut pecus; atqui
et genus et virtus, nisi cum re, vilior alga est.

Tir. Quando pauperiem, missis ambagibus, horres,
accipe qua ratione queas ditescere. Turdus

SATIRE 5. There was at Rome at the beginning of the Empire, in consequence of the disorganization of society and the ease with which fortunes had been acquired in the civil war, a large number of rich men and women for whom family ties did not exist or were held in little esteem. To ingratiate themselves into the favor of persons of this class, and secure a rich inheritance, became almost a profession followed by many adventurers. It is against this practice that Horace directs this satire, in which he describes ironically the methods to be pursued by the legacy hunter, apparently as if they were perfectly legitimate, and thus shows their contemptible meanness. The directions are put into the mouth of Tiresias and addressed to Ulysses at the end of the interview in the world below (Hom. *Odys.* XI. 148), in which Ulysses is assured by the seer of a safe return, but only after losing all his possessions. The satire has thus the form of a travesty.

1. **narrata**: the statements of the seer related in *Od.* XI. 90.

3. **rides**: the seer smiles at the greed of mankind as shown by Ulysses, who is not satisfied with escaping with his life, but being assured of that, at once wishes to get rich again. — **iam**, *already*, when he is assured of his life. — **doloso**: representing the standing epithets of Ulysses (πολύτροπος, etc.), but at the same time suggesting his character as illustrated by his conduct here.

6. **te vate**, *according to your prophecy.*

7. **apotheca**: containing his stores of grain, wine, and oil. — **procis**: the suitors of Penelope, who lived as her guests in the house of her husband while awaiting her decision. (See Hom. *Odys.* I. 106 *et seq.*). — **pecus**: both as means of subsistence, and as constituting a great part of the wealth of a barbaric chief. — **atqui**: the adversative turn in the thought depends on an idea not expressed; "I have birth and worth, to be sure; yet they are worthless without money."

9. **ambagibus**: *i.e.* the excuse he makes in **et genus et virtus**, etc.

10. **turdus**: a delicacy for the table.

Digitized by Google

sive aliud privum dabitur tibi, devolet illuc
res ubi magna nitet domino sene; dulcia poma
et quoscumque feret cultus tibi fundus honores,
ante larem gustet venerabilior lare dives;
qui quamvis periurus erit, sine gente, cruentus
sanguine fraterno, fugitivus, ne tamen illi
tu comes exterior, si postulet, ire recuses.
Ulix. Utne tegam spurco Damae latus? Haud ita Troiae
me gessi, certans semper melioribus. *Tir.* Ergo
pauper eris. *Ulix.* Fortem hoc animum tolerare iubebo;
et quondam maiora tuli. Tu protinus, unde
divitias aerisque ruam dic, augur, acervos.
Tir. Dixi equidem et dico: captes astutus ubique

11. **privum**, *rare*, not possessed by everybody. — **devolet**: chosen on account of the thrush.

12. **nitet**, *flourishes*; the figure no doubt derived from animals and lands which are well kept.

13. **honores**: cf. *ruris honorum*, *Carm.* I. 17. 16.

14. **ante larem**: the first fruits were offered to the household god. Cf.

> pomiferi laribus consuevimus horti
> Mittere primitias.
>
> Calp. *Ecl.* II. 64.

15. **sine gente**: a freedman, as once having been a slave, and so *filius nullius*.

17. **comes**: one of the principal functions of a humble dependent was to escort his superior wherever he appeared abroad. Cf. I. 6. 101 and 112. — **exterior**, *on the left hand*, where the more humble companion would go. Cf. Suet. *Claud.* 24; Eutrop. VII. 13; see also **tegam latus**, meaning the same thing.

18. **utne tegam**, *the idea of*, etc. — **Damae**: a common slave's name. The little struggle of the hero gives the more force to his very speedy submission.

19. **melioribus**: dative, as in Greek. — **ergo pauper eris**, *then you'll have to be*, etc., in a Laconic style, showing the necessity of this degradation. To which Ulysses replies as it were, "Oh well, if I must, I will."

20. **fortem hoc**, etc.: the point of this lies in the fact that his other sufferings had contained no abasement, while here the degradation is self-imposed, though the words are imitated from his expressions of heroic fortitude. Cf. *Odys.* XX. 18, and V. 224. — **hoc**: of course the degradation, not the poverty.

22. **ruam**, *dig up* (like **eruam**), as the earth is the source of the precious metals.

23. **dixi**, etc.: with a little impatience, as if he said, I told you before, that is the only way. Cf. the abruptness of **pauper eris**.

Digitized by Google

testamenta senum, neu, si vafer unus et alter
insidiatorem praeroso fugerit hamo,
aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
vivet uter locuples sine gnatis, improbus, ultro
qui meliorem audax vocet in ius, illius esto
defensor; fama civem causaque priorem
sperne, domi si gnatus erit fecundave coniunx.
'Quinte,' puta, aut 'Publi' (gaudent praenomine molles
auriculae) 'tibi me virtus tua fecit amicum;
ius anceps novi, causas defendere possum;
eripiet quivis oculos citius mihi, quam te
contemptum cassa nuce pauperet; haec mea cura est,
ne quid tu perdas, neu sis iocus.' Ire domum atque
pelliculam curare iube; fi cognitor ipse.
Persta atque obdura, seu *rubra Canicula findet*

24. **si vafer**, etc.: *i.e.* don't be discouraged by any want of success.

25. **praeroso**, etc.: the figure of course is of a fish stealing the bait, and escaping uncaught.

27. **magna**, etc.: the Romans went into court accompanied by one or more friends (**advocati**), who assisted them with advice and services. Cf. I. 9. 38. This is one of the services by which the will-hunter can ingratiate himself with the rich. — **res**: *case*. Cf. **reus** (orig. *party*).

28. **ultro**, etc.: *i.e.* take no account of the justice of the cause, but be guided by the position of the parties.

32. **Quinte**, etc.: the use of the prænomen denotes familiarity and affection, in which the sensitive nature, looked upon by the Romans as a weakness, of these men delight. As childless old men they feel the want of affection. — **puta**, with *ă*, as often in this sense, following the popular prosody as in comedy.

34. **ius anceps**, *the doubtful points of law*.

36. **contemptum**, *cast contempt upon*, treating it as another verb. The contempt would consist in getting the better of him in a lawsuit, showing that he can be attacked with impunity. Cf. **sis iocus**, v. 37.

38. **pelliculam**, *his precious health;* a variation on **cutis** (cf. *Ep.* I. 2. 29), in the sense of coddling one's self. No doubt the expression is derived from the bathing and anointing which the Romans made great use of. — **cognitor**, *his attorney;* the person who appeared to represent the party in court. The advocate proper would be *patronus*.

39. **rubra**, etc.: no doubt a quotation made in jest from the poet Furius. The whole is a comic expression for the extremes of hot and cold weather. — **Canicula**: this ought properly to be the constellation of the Little Dog, προκύων (cf. *Od.* III. 29. 18), but it prob-

Digitized by Google

infantis statuas, seu pingui tentus omaso
Furius *hibernas cana nive conspuet Alpis*.
'Nonne vides,' aliquis cubito stantem prope tangens
inquit, 'ut patiens! ut amicis aptus! ut acer!'
plures adnabunt thynni et cetaria crescent.

Si cui praeterea validus male filius in re
praeclara sublatus aletur, ne manifestum
caelibis obsequium nudet te, leniter in spem
adrepe officiosus, ut et scribare secundus
heres, et, si quis casus puerum egerit Orco,
in vacuum venias: perraro haec alea fallit.
Qui testamentum tradet tibi cumque legendum,

ably refers to or is confused with Sirius, whose rising in earlier times in Greece was the mark of the hot season.

40. **infantis**: literally, *dumb*. — **statuas**: they are cracked by the excessive drought, being of wood. — **pingui**: doubtless alluding to the poetaster's personal appearance. — **Furius**: cf. *Sat.* I. 10. 36. M. Furius Bibaculus, whose nickname Alpinus appears to have been derived from this passage or a similar one. He was a ridiculous poet of Cremona.

42. **stantem prope**, *his neighbor*.

43. **aptus**, *accommodating*, strictly, adapted, *i.e.* adapting himself to his needs. Cf. Cic. *ad Fam.* XII. 30, *O hominem semper illum quidem mihi aptum*.

44. **thynni**: cf. v. 25. — **cetaria**, *fish ponds*, probably arrangements like modern weirs, but in which fish were kept awaiting a demand, and taken out as wanted, as is sometimes done nowadays with fish sold for bait.

45. **si cui**, etc.: *i.e.* occasionally as a blind the will-hunter should be content with the second chance, and pay court to a man who is not absolutely childless, but has a son, in case the son's health is poor.

46. **sublatus**, *born*, strictly, in allusion to the custom of laying a new-born child on the ground to be taken up by the father (**tollere**) if he wished it to be reared as his, instead of being exposed and abandoned.

47. **leniter**, *slyly; i.e.* by gentle means, so as not to be caught at it.

48. **secundus**: *i.e. in the second place*, failing the first disposition of the estate to the child, through his death.

49. **Orco**: the common poetic construction of the dative as end of motion is more justifiable from the fact that Orcus is properly a person. Cf. Ἅιδι προϊάπτειν.

51. **qui**: with **cumque**. — **legendum**: *i.e.* he either wishes, as a mark of his confidence, to assure his friend that he is remembered in his will, or else to show that he is not deceived by his friend's pretended devotion.

Digitized by Google

abnuere et tabulas a te removere memento,
sic tamen, ut limis rapias, quid prima secundo
cera velit versu; solus multisne coheres,
veloci percurre oculo. Plerumque recoctus
scriba ex quinqueviro corvum deludet hiantem,
captatorque dabit risus Nasica Corano.
Ulix. Num furis? an prudens ludis me obscura canendo?
Tir. O Laertiade, quicquid dicam aut erit aut non:
divinare etenim magnus mihi donat Apollo.
Ulix. Quid tamen ista velit sibi fabula, si licet, ede.
Tir. Tempore quo iuvenis Parthis horrendus, ab alto
demissum genus Aenea, tellure marique

52. **abnuere**, etc.: to show the disinterestedness of his devotion.

53. **sic tamen**, etc.: *i.e.* but do not fail to assure yourself that you are not taken in yourself. — **prima ... cera**: the first of the two tablets on which such documents were written. Cf. note on I. 6. 74. — **secundo ... versu**: the first line would have the testator's name; the second, the heir's.

55. **plerumque**, etc.: *i.e.* it very often happens that the testator sees through the wiles of the will-hunter and finally eludes him. This idea, however, is jocosely expressed by reference to a single instance where such a thing has happened. As the incident has happened since the time of Ulysses, the whole is put in the form of a prophecy, keeping up the form of the travesty, and producing a most comic effect. — **recoctus**, *boiled down;* an allusion to the story of Medea, which had become almost proverbial. Cf. Cic. *de Sen.* XXIII. 83.

56. **scriba**: cf. II. 6. 36. — **quinqueviro**: apparently a kind of policeman. Cf. Cic. *Acad.* II. 44. 136, though boards of five men for several other purposes are mentioned. At any rate, the office is that of some humble magistrate. — **corvum**: an allusion to the fable of the fox and the crow.

58. **num furis**: the use of the proper names, unknown of course to Ulysses, makes him doubt the sanity of the seer. — **prudens**, *purposely*, as opposed to **furis**.

59. **O Laertiade**: the seer replies in effect that the allusion is a prophetic one. — **aut erit aut non**: this would naturally mean, will or will not according as I say it will or will not, but no doubt there is a double meaning, with a jest at divination.

60. **divinare**: a poetic use of the infinitive probably influenced by the Greek. — **donat**: present because the gift is a continued one.

61. **tamen**: as if he said, "yes, but still I wish you would explain what the story means."

62. **tempore**, etc.: purposely put in the heroic style. The time referred to is the establishment of Augustus' power after the battle of Actium.

63. **demissum**: cf. Virg. *Æn.* I. 288. — **genus**, *a scion*, in apposition with iuvenis. Cf. I. 6. 12.

Digitized by Google

magnus erit, forti nubet procera Corano
filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet: tabulas socero dabit atque
ut legat orabit; multum Nasica negatas
accipiet tandem et tacitus leget, invenietque
nil sibi legatum praeter plorare suisque.

Illud ad haec iubeo: mulier si forte dolosa
libertusve senem delirum temperet, illis
accedas socius; laudes, lauderis ut absens;
adiuvat hoc quoque, sed vincit longe prius ipsum
expugnare caput. Scribet mala carmina vecors:
laudato. Scortator erit: cave te roget; ultro
Penelopam facilis potiori trade. *Ulix.* Putasne?

64. **forti**: cf. II. 1. 16, 3. 216. — **procera**: corresponding to **forti** and suggesting a fine figure. Both are no doubt stock epithets for a newly married pair, like "gallant bridegroom" and "fair bride."

65. **Nasicae**, etc.: the father-in-law being indebted to the son-in-law, has given him his daughter to secure his favor. — **metuentis**: simply a strong form for **nolentis**. — **soldum**: *i.e.* **solidum**, the principal of the debt.

66. **tabulas**: as in v. 52.

69. **legatum**: a technical word. Under the Roman law of wills it was necessary that one or more persons should be *heredes* or direct legatees who represented the estate or succession, and any sum that they were directed to pay was said to be *legatum ab eis*. Here, however, Horace probably does not use the word technically, but only in a general sense, as English *left*. — **plorare**: treated like a noun governed by **praeter**. It is used as in I. 10. 91, equivalent to a curse. The whole story shows comically how "the biter" may sometimes be "bit."

70. **illud**, etc.: other less direct means of gaining favor. — **mulier**: doubtless a freedwoman mistress.

72. **socius**: implying that they are engaged in the same enterprise.

73. **hoc**: *i.e.* the scheme referred to. — **vincit**, *carries off the palm*, as compared with the indirect means. — **longe prius**, *by far the better course*.

74. **caput**, *the main stronghold*, the old man himself. — **scribet**: with the force of a condition. — **mala**, *worthless* (cf. II. 1. 83). — **vecors**: in Latin **cor** included the intellectual as well as the moral powers, to which last we have limited the heart later.

75. **laudato**: the second form of the imperative used as often in a general command. — **roget**: the **ne** is omitted here as frequently elsewhere.

76. **potiori**, *your superior*, more worthy than you. — **putasne**: in response to the idea implied in the

Digitized by Google

perduci poterit tam frugi tamque pudica,
quam nequiere proci recto depellere cursu?
Tir. Venit enim magnum donandi parca iuventus
nec tantum Veneris, quantum studiosa culinae.
Sic tibi Penelope frugi est, quae si semel uno
de sene gustarit tecum partita lucellum,
ut canis a corio numquam absterrebitur uncto.

Me sene quod dicam factum est: anus improba Thebis
ex testamento sic est elata: cadaver
unctum oleo largo nudis umeris tulit heres,
scilicet elabi si posset mortua; credo,
quod nimium institerat viventi. Cautus adito,
neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus ultro;

preceding, and repeated in the following words.

77. **frugi**, *virtuous*, properly referring to her housewifely qualities as opposed to luxury and wantonness (cf. I. 3. 49 and 4. 107).

78. **proci**: cf. Hom. *Odys.* I. 106.

79. **enim**, *oh yes, for*.—**donandi**: cf. *parcus aceti*, II. 2. 62; and *cupidus te audiendi*, Cic. *de Or.* II. 4. For the idea, cf.

Αὐτοὶ τοί γ' ἀπάγουσι βόας καὶ ἴφια μῆλα
Κούρης δαῖτα φίλοισι, καὶ ἀγλαὰ δῶρα διδοῦσιν
Ἀλλ' οὐκ ἀλλότριον βίοτον νήποινον ἔδουσιν. — *Hom. Odys.* XVIII. 277.

81. **sic**, *that's why*, referring to the circumstances just mentioned.—**uno**: opposed to the number of the suitors.

83. **canis**, etc.: proverbial, cf. χαλεπὸν χορίῳ κύνα γεῦσαι. Here is the usual identification of the figure with the object. Cf. II. 1. 20.

84. **me sene**: a jocose expression in accordance with the dramatic setting varied from **me iuvene**, and the like. The anecdote shows the necessity of caution in the pursuit of this profession.—**improba**, *malicious*.

85. **sic**, *in this fashion*, as follows.—**elata**: the technical word for carrying to the grave.

86. **tulit**: the statement implies (cf. **ex testamento**) that these were the conditions of the will, which is the real fact to be stated though it is not directly set down.

87. **scilicet**, *to see, no doubt*.—**posset**: the so-called indirect question with **si**.—**mortua**: *i.e.* since she never had been able to get away from him while alive, which is stated indirectly in the next line.

88. **cautus adito**: as a kind of conclusion from the preceding, followed by further amplification of the same theme.—**abundes**: *sc.* **opera** supplied from **operae**.

90. **difficilem et morosum**: the common characteristics of old men. Cf. *at sunt morosi et anxii et iracundi et difficiles senes.* Cic. *de*

Digitized by Google

non etiam sileas; Davus sis comicus, atque
stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbuit aura,
cautus uti velet carum caput; extrahe turba
oppositis umeris; aurem substringe loquaci.
Importunus amat laudari; donec 'Ohe iam!'
ad caelum manibus sublatis dixerit, urge,
crescentem tumidis infla sermonibus utrem.

Cum te servitio longo curaque levarit,
et certum vigilans, QUARTAE SIT PARTIS ULIXES
audieris HERES: 'Ergo nunc Dama sodalis
nusquam est? Unde mihi tam fortem tamque fidelem?'

Sen. XVIII. 65. Evidently this was thought to be their ordinary character, though Cicero maintains that this is not the fault of age. — **garrulus**: an example of one **qui immoderatus abundat.** — **ultro**, *rather, i.e.* instead of pleasing, which he hopes to do, he will fail to please, and will offend the old man besides.

91. **non**: here not different from **ne**, though doubtless the construction is of different origin, coming from the potential use of the subjunctive. Cf. *Ep.* I. 18. 72. — **etiam**, *either*, properly *too*. — **Davus**: a stock name for slaves in the comedy. Cf. *e.g.* Ter. *Andria*.

92. **obstipo**, *humbly bowed*, properly, slanting, bowed and turned to one side. Cf. λοξός, Theognis, 548. — **multum**: apparently colloquial in this sense. Cf. I. 3. 57, where its connection with a participle is more regular.

95. **substringe**, *prick up*, properly, *tie up*.

96. **importunus**, *spoiled* or *exacting*, in so far as he is inconsiderate of the claims of others, and so is troublesome.

96. **ohe iam**: cf. I. 5. 12.

97. **ad caelum**, etc.: properly a gesture of supplication to be delivered from the excess of flattery, impliedly, however, in this case half affected.

98. **crescentem . . . utrem**, *the swelling wind-bag*. — **tumidis**: active, *puffing* (?). Cf. *tumidus Auster*, Virg. *Æn.* III. 357.

100. **certum**: *sharply*, so as to be perfectly sure of your aim. Cf. **certum scire**, etc.

101. **Dama**: cf. v. 18.

102. **fortem**, *noble*. Cf. v. 64, and II. 1. 16, where, however, the conception is somewhat different. The word, expressing courage, spirit, and the stalwart virtues generally, is very widely used to express the highest ideal of a Roman worthy. So **bonus et fortis**, the stock Roman expression for a gentleman. Cf. *Ep.* I. 9. 13; Cic. *Brut.* 2. 6. For the construction, supply **quaeram**, or the like, which is regularly omitted, cf. II. 7. 116.

Digitized by Google

sparge subinde, et, si paulum potes, illacrimare: est
gaudia prodentem voltum celare. Sepulcrum
permissum arbitrio sine sordibus exstrue; funus
egregie factum laudet vicinia. Si quis
forte coheredum senior male tussiet, huic tu
dic, ex parte tua seu fundi sive domus sit
emptor, gaudentem nummo te addicere. — Sed me
imperiosa trahit Proserpina: vive valeque!

VI.

Hoc erat in votis: modus agri non ita magnus,
hortus ubi et tecto vicinus iugis aquae fons
et paulum silvae super his foret. Auctius atque
di melius fecere. Bene est. Nil amplius oro,

103. **est**, *'tis well*, properly like ἔξεστιν, *it is allowable, one may* (well).

104. **celare**: *i.e.* with tears.

105. **arbitrio**: cf. II. 3. 86. — **sordibus**: cf. I. 6. 107.

108. **fundi**, *lănd*. — **domus**: buildings in the city.

109. **emptor**, *disposed to buy*. — **nummo**, *for a song*, or nominal price. Cf. Plaut. *Most.* 115.

110. **imperiosa** (cf. ἐπαινὴ Περσεφόνεια, Hom. *Il.* IX. 457), *all-powerful*, whose **imperia** cannot be disobeyed. To Hecate, identified with Proserpine, was assigned the control of the shades, and to her were addressed the prayers intended to summon them. Cf. I. 8. 33, and *Odys.* XI. 225 (ὥτρυνεν γὰρ ἀγαυὴ Περσεφόνεια). — **vive valeque**: a common form of parting salutation. Cf. *Ep.* I. 6. 67, and *Hospes vive vale*, Inscript. in *Bull. Ist. Arch.* 1872, p. 30.

SATIRE 6. This Satire combines a cry of the heart against the worries of the city and praises of the delights of country life, with a delicate expression of thanks to Mæcenas for his gift of the Sabine farm, which has enabled Horace to satisfy his craving. The fable of the city and the country mouse ingeniously introduced gracefully repeats the same general theme.

1. **hoc**: referring to the following. For the spirit of the expression of satisfaction, cf. *Od.* II. 18. 14, III. 16. 29; *Ep.* I. 16. 5–16 and I. 18. 104. — **in votis**, *among my prayers*. Cf. *in optatis*, Cic. *ad Fam.* II. 13. 2. — **modus**: *i.e.* a moderate amount. — **ita**: cf. II. 2. 46.

2. **iugis**: either with **aquae** or **fons**. The latter would follow the favorite interlocked order, but cf. *Ep.* I. 15. 16.

3. **super his**, *in addition to this*; in prose it would be accusative. —

Digitized by Google

Maia nate, nisi ut propria haec mihi munera faxis.
Si neque maiorem feci ratione mala rem,
nec sum facturus vitio culpave minorem;
si veneror stultus nihil horum: 'O si angulus ille
proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi,
thesauro invento qui mercennarius agrum
illum ipsum mercatus aravit, dives amico
Hercule!' si quod adest gratum iuvat, hac prece te oro:
pingue pecus domino facias et cetera praeter
ingenium, utque soles, custos mihi maximus adsis!

auctius: *more generously*, a rare adverb, but in accordance with the meaning of **auctus**, *abundant*.

5. **Maia nate**: Mercury, as the god of gain, cf. II. 3. 68; but cf. also v. 15 with *Od.* II. 17. 29, and II. 7. 13. — **propria**: cf. II. 2. 129, and *Ep.* II. 2. 172. — **faxis**: this use of the perfect for the present seems to be colloquial and archaic, as certainly the use of the short form is.

6. **si**: introducing the protasis of **oro**, v. 13, a common form of supplication in ancient times. Cf. "as we forgive those," etc., *Od.* III. 18. 5; Σμινθεῦ! εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα, Hom. *Il.* I. 39. — **maiorem**, etc.: cf. I. 4. 108. — **ratione mala**, *any base means* prompted by avarice. This is spoken of in the past because the poet takes the present condition of his estate as the starting point.

7. **sum facturus**, etc.: *i.e.* have no bad habits of luxury (**vitio**) to waste, nor idleness (**culpa**) to neglect, and so lose my property. These are spoken of as to their future results. The whole claims the favor of the god on account of past virtues and present character.

8. **veneror**: *i.e.* pray for in my worship of the gods. Cf. II. 2. 124; and *qui multa deos venerati sunt contra eius salutem*, Cic. *ad Fam.* VI. 7. — **stultus**: *i.e.* as covetous, and so not a *sapiens*, who would have no vain desires. — **nihil horum**, *nothing like this*.

9. **denormat**, *breaks the line of*, a technical word of surveying.

10. **urnam argenti**: the ancients on account of the insecure state of society were often wont to bury their treasure, and at times to lose it. Cf. Plaut. *Aulularia* and *nec vero quemquam senem audivi oblitum quo loco thesaurum obruisset*, Cic. *de Sen.* 21.

11. **qui mercennarius**: a shorthand way of saying *qui agrum, quem mercennarius araverat, mercatus* (and so the owner) *aravit*. This compendious form seems colloquial like so many other expressions in the Satires.

13. **Hercule**: regarded as a giver of gain (πλουτοδότης), especially from hidden treasures. — **gratum**, *my grateful soul*, *i.e.* if I am satisfied and thankful.

14. **pingue**, *heavy* (to render the punning force of the word as applied to **ingenium**), *dull, thick*. — **cetera**, *all the rest*.

15. **ut soles**: cf. *Od.* II. 17. 29, and *Od.* II. 7. 13. Mercury being

Digitized by Google

Ergo ubi me in montis et in arcem ex urbe removi,
quid prius illustrem saturis Musaque pedestri?
Nec mala me ambitio perdit nec plumbeus Auster
autumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Iane libentius audis,
unde homines operum primos vitaeque labores
instituunt (sic dis placitum), tu carminis esto

the god of eloquence is regarded by Horace as his tutelary divinity.

16. **ergo**: *i.e.* since I am thus contented and thankful. — **arcem**, *my stronghold*, with a reference at once to the heights and the secure retreat from cares. Cf. *Ep.* I. 10. 8.

17. **prius**, *rather*, *i.e.* than the pleasures of my country home (cf. note to **ergo**, v. 16). — **saturis**: *i.e.* in a composition which reflects the whole life of the author, and is an indiscriminate collection of thoughts, facts, and feelings (cf. II. 1. 30), and so may well begin with what is nearest the poet's heart. — **pedestris**: cf. *Ep.* II. 1. 250.

18. **mala ambitio**, etc.: *i.e.* in this retreat I secure at the same time health of mind and of body. — **plumbeus**, *leaden*, as weighing down the body, making one feel lifeless and inert. — **Auster**: *i.e.* the sirocco, an especially oppressive and deadening wind.

19. **gravis**, *fatal*, inducing fevers. — **Libitinae**: in the temple of Venus Libitina were found the undertakers and all the paraphernalia of interment. The connection of this temple with death was probably merely accidental, but in course of time the name of the goddess came to be associated with funerals. Cf. *Od.* III. 30. 7. — **quaestus**: a fee was paid at the registration of burials, and hence the autumn as causing death was a gain to the goddess. Trans. *profitable to*. The poet means to say that this country abode is salutary for soul and body too.

20. **matutine pater**, *god of the morning*, apparently a half humorous invocation used merely to express the morning itself. — **Iane**: following the custom of the ancients in addressing their gods (cf. *Carm. Saec.* 14 *seq.*, *Ilithyia . . . Sive tu Lucina probas vocari, Seu Genitalis*) he identifies his supposed divinity with Janus, the god of beginnings generally. The vocative is used as the actual form that the god would hear. Cf. Ep. I. 7. 38. — **audis**, *art called*, perhaps originally an imitation of ἀκούειν but afterwards thoroughly Latinized (cf. *Ep.* I. 7. 38, and *erat surdaster M. Crassus, sed aliud molestius quod male audiebat*, Cic. *Tusc.* V. 40).

21. **unde . . . instituunt** (= **a quo incipiunt**), *with whom* (as the god invoked) *men begin*, etc. — **operum vitaeque**: a case of what is called hendiadys, where a particular idea is mentioned first, and a general one including the first is added. But the same form is also used in English, and really has no claim to be called a figure at all. — **operum** refers to the thing to be done, **labores** to the effort to do it.

22. **sic dis**, etc.: *i.e.* in the arrangement of the world this god has this particular function of presiding over beginnings (cf. Januarius, and the temple of Janus in relation to war).

Digitized by Google

principium. Romae sponsorem me rapis. 'Heia,
ne prior officio quisquam respondeat, urge!'
Sive Aquilo radit terras seu bruma nivalem
interiore diem gyro trahit, ire necesse est.
Postmodo quod mi obsit clare certumque locuto,
luctandum in turba et facienda iniuria tardis.
'Quid vis, insane, et quas res agis?' improbus urget
iratis precibus; 'tu pulses omne quod obstat,
ad Maecenatem memori si mente recurras?'
Hoc iuvat et melli est, non mentiar. At simul atras

23. **Romae**: as opposed to the undisturbed quiet of country life. — **sponsorem**, *as a bondsman*. In the Roman legal proceedings there were many cases in which bail was necessary, so that it seems to have been a common friendly *officium* to act as security. Cf. I. 1. 11 and *Ep.* II. 2. 67. The trials began about nine (cf. I. 9. 35); and probably the preliminary proceedings (**in iure**) were earlier. — **Heia**, etc.: the poet's own reflection is put into the mouth of the god.

24. **prior**, *before you*. — **officio**: cf. note to v. 23, and **officiosus**, II. 5. 48, *Ep.* I. 7. 8.

24. **respondeat**: answer to the call of duty, *i.e. perform* the duty itself.

25. **Aquilo**, etc.: notwithstanding the raw wind or freezing cold, the *Tramontana*. — **radit**, *rasps*.

26. **interiore**: *i.e.* at the winter solstice, when the short day seems to make a circle of small diameter, as the sun does in the heaven. — **trahit**: as if the day came unwillingly to an end.

27. **postmodo**: with **obsit**. — **obsit**, *cause loss*, when by and by he has to pay the amount of his surety. — **clare**: *i.e.* without shrinking. — **certum**: in the exact form prescribed, as otherwise the act would be invalid.

28. **luctandum**, etc.: *i.e.* he has at once to hurry away to the next duty, his morning call (**salutatio**) on Mæcenas. — **facienda**, etc.: indicating his hurry in a more lively way by its effects.

29. **quid vis**, etc.: the remonstrance of the persons he runs against. — **improbus**, *impudently*.

30. **precibus**, *imprecations*. — **pulses**, *do you think you must knock down*. Subjunctive of indignant question.

31. **ad Maecenatem**, etc.: implying that his relation to Mæcenas is known and envied. — **memori mente**, *thinking of nothing but him*. There seems to be an implied taunt.

32. **melli est**, *is sweet as honey to me*. — **non mentiar**, *I will not deny*, *i.e.* to tell the truth, though the statement is contrary to my argument. The words contain also of course a compliment to Mæcenas. — **at**: *i.e.* but when I arrive it is no better, as it might be, if it were only on the way that he was subject to these annoyances, which after all have their compensations as he has just said. — **atras**: cf. I. 8. 10.

Digitized by Google

ventum est Esquilias, aliena negotia centum
per caput et circa saliunt latus. 'Ante secundam
Roscius orabat sibi adesses ad Puteal cras.'
'De re communi scribae magna atque nova te
orabant hodie meminisses, Quinte, reverti.'
'Imprimat his cura Maecenas signa tabellis.'
Dixeris, 'Experiar:' 'Si vis, potes,' addit et instat.

Septimus octavo proprior iam fugerit annus,
ex quo Maecenas me coepit habere suorum
in numero; dumtaxat ad hoc, quem tollere raeda
vellet iter faciens, et cui concredere nugas
hoc genus: 'Hora quota est?' — 'Thraex est Gallina
Syro par?' —

33. **Esquilias**: on the Esquiline was Mæcenas's house and a fine garden. — **negotia**, *affairs*.

34. **saliunt**, *assail;* the figure is too strong to be literally rendered, though it was originally in our English word as well. — **ante**, etc.: the words of a messenger of Roscius who had some claim or other upon the poet. — **ante secundam**: *i.e.* in the first twelfth of the day.

35. **orabat**: like the epistolary imperfect, which is written with reference to the time of the reading. Very likely the messages are conceived as written and quoted verbatim. — **Puteal**: the Puteal Libonis, a kind of well curb in the Forum (cf. *Ep.* I. 19. 8) around a place once struck by lightning. As it was near the tribunal of the prætor, the matter was probably a judicial one in which Horace would appear as *advocatus*. Cf. I. 9. 38.

36. **de re communi**, etc., *a new matter of great importance to our body*. Horace had once been a regular clerk of the treasury. The expressions **aliena negotia**, **reverti**, and **re communi** seem to indicate that he was a clerk still, but only a nominal one. Cf. the case of Sarmentus, I. 5. 66.

37. **meminisses**, *you will not forget*. — **Quinte**, *friend Horace* (cf. II. 5. 32), as the prænomen indicates intimacy. — **reverti**, *come in*, probably to the office of the quæstors, which he would not always do if he was a mere nominal clerk.

38. **imprimat**, etc.: the words of some one who wished to get a favor from Mæcenas through Horace's influence.

39. **dixeris**, *if you* (*i.e.* Horace) *say;* hortatory subjunctive. — **si vis**, etc.: this statement Horace ingeniously uses as a transition to his relations with Mæcenas.

40. **septimus**, etc.: this would give as the date of the Satire B.C. 31, as that of his introduction was about B.C. 38. Cf. **Dacis**, v. 53.

42. **dumtaxat ad hoc**, *merely to this extent; i.e.* not in a close intimacy as a confidential friend.

43. **nugas**: *i.e.* only the merest trifles of conversation.

44. **hoc genus**, *of this sort*, prop-

Digitized by Google

'Matutina parum cautos iam frigora mordent;' —
et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subiectior in diem et horam
invidiae noster. Ludos spectaverat una,
luserat in Campo: 'Fortunae filius!' omnes.
Frigidus a Rostris manat per compita rumor:
quicumque obvius est, me consulit: 'O bone (nam te
scire, deos quoniam propius contingis, oportet),
numquid de Dacis audisti?' 'Nil equidem.' 'Ut tu

erly in apposition with **nugas.** — **Thraex,** *the Thracian, i.e.* a gladiator in Thracian arms, a round shield and curved sword. The Romans were fond of fights in which gladiators of different and outlandish arms were matched against each other, and they talked about their favorites much as our sporting men talk about oarsmen and ball-players. — **Gallina,** *the Chicken,* a nickname. — **Syro:** a gladiator's name, probably of a *mirmillo* (the kind that usually fought against the **Thraeces,** cf. Cic. *Phil.* III. 12, Suet. *Dom.* 10) armed in the Gallic fashion, with a large, strong shield, and heavy armor.

45. **matutina,** etc.: mere remarks about the weather.

46. **rimosa, deponuntur:** the figure of a deposit is not uncommon in reference to secrets, cf. *Od.* I. 27. 18; and *mihi quod credideris sumes ubi posiveris,* Pl. *Trin.* 145. Cf. also Ter. *Eun.* 105, *plenus rimarum sum hac atque illac perfluo.* The whole means that Horace was only trusted with things that would do no harm if betrayed, though people outside thought otherwise, as appears from the following.

48. **noster,** *our friend,* Horace. — **una:** *i.e.* with Mæcenas.

49. **omnes:** *sc.* **inquiunt.**

50. **frigida,** *chilling,* as being bad news. — **a Rostris:** *i.e.* from the rostra, where news would be announced to the crowd in the Forum; or if not publicly announced first made known there. — **per compita,** *by the street corners,* where the next largest assemblies of men would be collected.

51. **quicumque,** etc.: further explaining the **invidia,** but at the same time showing that the real state of the case was different from that supposed by the envious crowd. — **O bone,** *my good friend,* but apparently with a touch of depreciation.

52. **deos:** trans. literally, but referring to the leading statesman with whom Horace was supposed to be in contact from his intimacy with Mæcenas.

53. **num quid,** etc.: *you haven't,* etc., *have you?* The question formally but not really expects a negative answer, as often the corresponding form in other languages. — **Dacis:** in B.C. 31, after the battle of Actium, an invasion of Italy was feared from the Dacians who had been on the side of Antony (cf. v. 41). — **nil equidem,** *not a thing.* — **ut tu,** etc., *what a wag,* etc., the answer of the incredulous interlocutor.

Digitized by Google

semper eris derisor!' 'At omnes di exagitent me,
si quicquam.' 'Quid, militibus promissa Triquetra
praedia Caesar, an est Itala tellure daturus?'
Iurantem me scire nihil mirantur, ut unum
scilicet egregii mortalem altique silenti.

Perditur haec inter misero lux non sine votis:
O rus, quando ego te aspiciam? quandoque licebit
nunc veterum libris, nunc somno et inertibus horis
ducere sollicitae iucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
uncta satis pingui ponentur holuscula lardo?
O noctes cenaeque deum! quibus ipse meique
ante larem proprium vescor vernasque procacis
pasco libatis dapibus. Prout cuique libido est,
siccat inaequalis calices conviva, solutus

54. **at omnes**, etc.: Horace's asseveration in reply.

55. **quid**, etc.: another similar inquiry. — **promissa**, etc.: *i.e.* the allotments of land to the veterans, which had been promised by Augustus.

57. **unum**: not merely *a*, but *the one* of all men.

59. **perditur**: instead of **perit**, which is the usual substitute for the passive. — **haec**: this envy and worry which are unavoidable in the city.

61. **veterum**: cf. II. 3. 11. — **libris**: abl. of means with **ducere**.

63. **faba**, etc.: the simple viands of the country. — **Pythagorae**: beans were forbidden as food by Pythagoras, because, as was said by some, they contain the souls of the dead. Hence Horace jocosely calls them the kinsfolk of that philosopher. — **simulque**, *and with them.*

64. **satis**, *well* (with **uncta**). — **holuscula**, *humble greens.*

65. **deum**: *i.e.* as enjoyable as theirs. — **mei**: *i.e.* friends.

66. **ante larem**: *i.e.* the hearth, which, according to the simple custom of the early Romans, stood at the back of the atrium, where also was the place for the household god, the *lar familiaris*. Cf. *Epod.* 2. 66; Serv. to *Æn.* I. 730. — **vernas**, *household servants;* this also points to the simple habits of early times retained in country life, according to which the slaves also ate in the atrium. — **procacis**, *saucy*, a characteristic of the slaves brought up in the house along with the children.

67. **libatis dapibus**: the remnant of the feast. Properly the words refer to a rich feast, of which part was offered to the gods (**libare**). — **libido**, *fancy.*

68. **inaequalis**: not (as was usual at formal dinners) prescribed by regulation (**legibus**) as to the

Digitized by Google

legibus insanis, seu quis capit acria fortis
pocula, seu modicis uvescit laetius. Ergo
sermo oritur, non de villis domibusve alienis,
nec male necne Lepos saltet; sed quod magis ad nos
pertinet et nescire malum est agitamus: utrumne
divitiis homines an sint virtute beati;
quidve ad amicitias, usus rectumne, trahat nos;
et quae sit natura boni, summumque quid eius.

Cervius haec inter vicinus garrit anilis
ex re fabellas. Si quis nam laudat Arelli
sollicitas ignarus opes, sic incipit: 'Olim

amount of wine and water. Cf. II. 2. 123.

69. **insanis**, *absurd, crazy*, as being irrational, merely freaks of fashion. — **capit**: *i.e.* is able to stand. — **acria**, *strong*.

70. **laetius**, etc., *delights rather to*, etc. — **ergo**: *i.e.* in accordance with the frugal character of the meal. Cf. II. 2. 4 *seq.*

71. **alienis**: which would indicate envy or rivalry in display, whereas their conversation is directed to their own ethical improvement.

72. **Lepos** (a pantomime dancer): as a sample of trivial themes.

73. **utrumne**: cf. II. 3. 295 with note.

74. **divitiis**, etc.: one of the favorite ethical questions of the ancients was whether men could be perfectly happy (**beatissimi**) through virtue alone, the Stoic school holding that it was possible, against the Peripatetics. Cf. Cic. *Tusc. Disp.* V. *passim*.

75. **usus rectumne**, *advantage* (cf. I. 1. 73), or *virtue* (*honestum*, τὸ πρέπον, cf. I. 1. 107), the former being the Epicurean, and the latter the Stoic view. — **trahat**: *i.e.* the origin of friendship.

76. **boni**, *the good;* the technical name for that which being in itself desirable may be used as the criterion of human action, answering in ancient philosophy to "the chief end of man." — **summum eius**: the *summum bonum*, called also *finis bonorum*, and *extremum bonum*, the ultimate foundation of all ethical systems. Cf. Cicero *de Finibus, passim*, which is a treatise on that subject.

77. **Cervius**: doubtless a neighbor (cf. **mei**, v. 65) dining with the poet. — **haec inter**, *in the talk*. — **garrit**, *tells in lively strain*. — **anilis fabellas**, *nursery tales*, like "old wives' fables," but without the contempt implied in that phrase.

78. **ex re**, *in point*, arising from the subject, and illustrating it. — **Arelli**: a rich neighbor, — so that after all, human nature was too much for them, and they did talk "de villis domibusve alienis."

79. **sollicitas**, *care-haunted*. — **ignarus**, *foolishly*, not knowing the true nature of happiness. — **olim**, *once upon a time*.

Digitized by Google

rusticus urbanum murem mus paupere fertur
accepisse cavo, veterem vetus hospes amicum,
asper et attentus quaesitis, ut tamen artum
solveret hospitiis animum. Quid multa? neque ille
sepositi ciceris nec longae invidit avenae,
aridum et ore ferens acinum semesaque lardi
frusta dedit, cupiens varia fastidia cena
vincere tangentis male singula dente superbo;
cum pater ipse domus palea porrectus in horna
esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: 'Quid te iuvat,' inquit, 'amice,
praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes, terrestria quando
mortalis animas vivunt sortita, neque ulla est
aut magno aut parvo leti fuga: quo, bone, circa,
dum licet, in rebus iucundis vive beatus,
vive memor quam sis aevi brevis.' Haec ubi dicta
agrestem pepulere, domo levis exsilit; inde

81. **veterem vetus**: *two old friends, guest and host.* Notice the general Epic flavor of the story.

82. **asper**, *ascetic*, not self-indulgent. — **ut**: *i.e.* **talis** or **ita ut**. — **artum**, *careful*, properly not allowed to expand in genial relaxation.

83. **quid multa**: a common form of transition, like "to make a long story short."

84. **ciceris**: genitive after **invidit**, apparently an imitation of the Greek; for the usual construction, see I. 6. 50.

86. **fastidia**, *want of appetite*, disdaining common food. The viands are what the host regards as delicacies.

87. **male**, *hardly*. — **superbo**, *disdainful*.

88. **pater domus**: a variation on **paterfamilias**.

91. **patientem**, *contented*, patient of the privations which your life brings with it. — **dorso**, etc.: the rocky wooded ridge.

92. **vis**, an informal exhortation, like our *will you?* or *won't you?*

93. **mihi crede**, *take my advice*, a common form of encouragement and exhortation. — **terrestria**, etc.: *i.e.* since life is so short, enjoy it while it lasts.

94. **sortita**, *with the destiny of;* lit. having got by lot.

95. **quo . . . circa**: separated for the sake of the metre.

Digitized by Google

ambo propositum peragunt iter, urbis aventes
mœnia nocturni subrepere. Iamque tenebat
nox medium caeli spatium, cum ponit uterque
in locuplete domo vestigia, rubro ubi cocco
tincta super lectos canderet vestis eburnos,
multaque de magna superessent fercula cena,
quae procul exstructis inerant hesterna canistris.
Ergo, ubi purpurea porrectum in veste locavit
agrestem, veluti succinctus cursitat hospes
continuatque dapes, nec non verniliter ipsis
fungitur officiis, praelambens omne quod affert.
Ille cubans gaudet mutata sorte bonisque
rebus agit laetum convivam, cum subito ingens
valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
exanimes trepidare, simul domus alta Molossis
personuit canibus. Tum rusticus 'Haud mihi vita
est opus hac,' ait, 'et valeas; me silva cavusque
tutus ab insidiis tenui solabitur ervo.'

98. **levis**: *i.e.* gladly.

104. **fercula**, *courses;* properly the trays on which the courses were served at a Roman banquet.

105. **procul**, *at one side*, not necessarily at a distance; derived from **pro**, cf. **Proculus** and **proximus**. — **exstructis**, *well filled, heaped high*, with the plenteous food.

107. **succinctus**, *a waiter;* cf. II. 8. 10.

108. **verniliter**, *like a pampered house-servant*, tasting everything with the greed of that class. — **ipsis**: *i.e.* he not only bustles about as busy as a waiter, which he might do even as a host, but he also performs the servile offices like a slave and with the greedy taste of one as well.

111. **agit**, *plays the part of.*

112. **valvarum**, etc.: *i.e.* when the work of the day begins. — **Molossis**: cf. Virg. *Georg.* III. 405.

114. **simul**: *i.e.* **simul ac**.

115. **haud mihi est opus**, *I have no occasion for*, with the same spirit as in "no, I thank you."

117. **ervo**: abl. of means. The meaning of course is that the security of his home even with his humble fare will console him for the loss of the dainties which it does not afford.

Digitized by Google

VII.

Davus. Iamdudum ausculto, et cupiens tibi dicere servus
pauca, reformido. *Horat.* Davusne? *D.* Ita, Davus, amicum
mancipium domino et frugi, quod sit satis, hoc est,
ut vitale putes. *H.* Age, libertate Decembri,
quando ita maiores voluerunt, utere; narra.

D. Pars hominum vitiis gaudet constanter et urget
propositum; pars multa natat, modo recta capessens,
interdum pravis obnoxia. Saepe notatus
cum tribus anellis, modo laeva Priscus inani,
vixit inaequalis, clavum ut mutaret in horas,

SATIRE 7. Horace here makes sport of the Stoic paradox, "*Solum sapientem esse liberum et omnem stultum servum*" (cf. I. 3 and II. 3). In this, however, as in the other cases, the poet uses the truth underlying the paradox to ridicule the follies of mankind, including himself. The argument is put into the mouth of his slave, who represents himself as having got his teachings through the doorkeeper of the Stoic preacher, Crispinus (cf. I. 1. 120). To give probability to the license of the slave, he sets the scene at the Saturnalia, during which, in memory of the Golden Age, the equality of all men was in a manner recognized.

1. **ausculto**, etc.: as the master is busy, apparently writing or thinking, he does not see the slave, who, after listening by the door to see whether his master is engaged with anybody, finally ventures to make his presence known. The master still does not look up, but recognizes him by his voice.

2. **Davusne**, *is it you, Davus?* For the name, cf. II. 5. 91.

3. **frugi**, *an honest fellow* (cf. II. 5. 77), referring to the virtues of industry, sobriety, and the like.

4. **ut vitale**, etc., *not too good to live;* cf. "the good die young," a familiar notion with the ancients (cf. Plaut. *Bacch.* 816; Ov. *Am.* II. 6. 39). — **libertate Decembri**: *i.e.* of the Saturnalia.

6. **pars**, etc.: the slave in Horace's regular manner approaches the subject gradually (cf. v. 21), beginning with a philosophical division of the vicious into those who follow vice with vigor, and those who weakly show their feebleness of purpose even in vicious courses.

7. **natat**, *drift.*

8. **notatus**, *conspicuous*, but with a shade of blame in it, on account of the display of luxury and effeminacy.

9. **Priscus**: a man of senatorial rank, an example of this inconsistency, and want of constant purpose.

10. **inaequalis**: cf. I. 3. 9. — **clavum mutaret**: *i.e.* from broad to narrow, now appearing with pride as a senator, now as a simple *eques.*

Digitized by Google

aedibus ex magnis subito se conderet, unde
mundior exiret vix libertinus honeste;
iam moechus Romae, iam mallet doctus Athenis
vivere, Vertumnis quotquot sunt natus iniquis.
Scurra Volanerius, postquam illi iusta cheragra
contudit articulos, qui pro se tolleret atque
mitteret in phimum talos, mercede diurna
conductum pavit; quanto constantior isdem
in vitiis, tanto levius miser ac prior illo,
qui iam contento, iam laxo fune laborat.
H. Non dices hodie quorsum haec tam putida tendant,
furcifer? *D.* Ad te, inquam. *H.* Quo pacto, pessime?
D. Laudas
fortunam et mores antiquae plebis, et idem,
si quis ad illa deus subito te agat, usque recuses,

12. **mundior,** *respectable; i.e.* of the better class. — **honeste,** *with decency.*

13. **doctus,** *a philosopher.*

14. **Vertumnis**: there was properly only one god of this name, the god of the changing seasons. The poet, however, jocosely multiplies the number, and represents them as having given him at his birth all their fickleness to his injury.

15. **Volanerius**: an example of persistence. — **iusta,** *well earned,* by excesses at the table, which he frequented as *scurra*, or professional diner-out.

16. **contudit**: *i.e.* so that he could no longer do the service for himself. — **se**: the reflexive allowed because the clause is a purpose of the man.

17. **talos,** *the knuckle-bones,* used by the ancients as well as dice for gaming.

18. **conductum,** etc.: indicating his devotion to the game. — **pavit,** *kept.*

19. **levius miser**: the slave makes the consistently vicious man the better off of the two.

20. **contento,** etc.: the figure probably derived from leading an animal, whose attempts to get free only trouble it the more.

21. **hodie**: not in the literal sense, but as in the comedy in its weakest use, *now.* — **quorsum . . . tendunt,** *what . . . is driving at,* the regular expression (often with **tendere** omitted) for asking the meaning of an argument. — **putida,** *silly stuff.*

22. **ad te,** *at you,* the slave taking the **quorsum** in a different sense, and so bringing the argument home in Horace's usual manner, as he proceeds to explain in the next verse. — **laudas**: cf. II. 6. 60. It is characteristic of Horace that this reproach should be selected, which is in the main true (cf. *Ep.* I. 8. 12).

23. **fortunam,** *condition,* in regard to their mode of life.

24. **usque,** "*every time.*"

Digitized by Google

aut quia non sentis, quod clamas, rectius esse,
aut quia non firmus rectum defendis, et haeres
nequiquam caeno cupiens evellere plantam.
Romae rus optas; absentem rusticus urbem
tollis ad astra levis. Si nusquam es forte vocatus
ad cenam, laudas securum holus, ac, velut usquam
vinctus eas, ita te felicem dicis amasque
quod nusquam tibi sit potandum. Iusserit ad se
Maecenas serum sub lumina prima venire
convivam: 'Nemon' oleum fert ocius? Ecquis
audit?' cum magno blateras clamore fugisque.
Mulvius et scurrae, tibi non referenda precati,
discedunt. 'Etenim fateor me,' dixerit ille,
'duci ventre levem, nasum nidore supinor,
imbecillus, iners, si quid vis, adde, popino.
Tu, cum sis quod ego et fortassis nequior, ultro
insectere velut melior, verbisque decoris

25. **sentis**, *really think; i.e.* it is pure affectation on Horace's part.

26. **firmus**, etc.: *i.e.* or else it is on account of infirmity of purpose, in which case Horace is in the position of those referred to in v. 7.

30. **securum**, *quiet*, as free from the cares and worries of intercourse with the great. Cf. **sollicitae opes**, II. 6. 79. — **velut** (**ita**), *just as if.* — **usquam**, *anywhere*, used on account of the negative implied. Equivalent to "as if you were obliged to go, like a slave to the country, in case you were invited."

31. **ita**, referring to **velut**. — **amas**, *hug yourself* (cf. I. 2. 54).

32. **iusserit**: hortatory subjunctive, expressing a condition.

33. **serum**, etc.: *i.e.* he is only invited at the last moment, when it is already getting dark.

34. **oleum**: for the lantern to conduct him. — **fert**: the ordinary colloquial use of present for future as in the comedy.

35. **fugis**: *are off like a shot.*

36. **Mulvius et scurrae**: guests who hoped to dine with Horace; hence their wrath. — **non referenda**, *unmentionable things.*

37. **etenim**: explaining his disappointment. — **dixerit**, *he might say*, if you asked him. — **ille**: Mulvius, who makes no pretensions to be a philosopher.

38. **levem**, *weakly.* — **nasum**, etc., *I enjoy the delightful fragrance, i.e.* of well-cooked viands.

39. **si quid vis**, *if you like.*

40. **ultro**, *arrogantly*, having no excuse for so doing, as a better man might have; referring to Horace's habit of hitting such persons.

41. **insectere**: question of indignation. — **decoris**, *specious; i.e.* his duty to Mæcenas and the like.

Digitized by Google

obvolvas vitium?' Quid, si me stultior ipso
quingentis empto drachmis deprenderis? Aufer
me voltu terrere; manum stomachumque teneto,
dum quae Crispini docuit me ianitor edo.

Te coniunx aliena capit, meretricula Davum.
Peccat uter nostrum cruce dignius? Acris ubi me
natura intendit, sub clara nuda lucerna
quaecumque excepit turgentis verbera caudae,
clunibus aut agitavit equum lasciva supinum,
dimittet neque famosum neque sollicitum ne
ditior aut formae melioris meiat eodem.
Tu cum proiectis insignibus, anulo equestri
Romanoque habitu, prodis ex iudice Dama
turpis, odoratum caput obscurante lacerna,
non es quod simulas? Metuens induceris, atque
altercante libidinibus tremis ossa pavore.

42. **quid si**, etc.: the slave takes up the reproach of Mulvius. — **me**, etc.: the qualities here mentioned were especially ascribed to slaves. Cf. vv. 102, 109; II. 6. 109; I. 3. 81.

43. **quingentis drachmis**: *i.e.* five hundred denarii, less than $100.00, a low price for a slave of any worth. — **deprenderis**: not merely found to be, but *found out to be*, or detected in being, as if caught in his pretence of virtue. — **aufer**, *don't try*. Horace represents himself as angered by the reproach, thus indicating that the blow has struck home. Whereupon the slave replies, as it were, "Oh, you needn't try to frighten me with your frowns; wait till I show you why."

44. **terrere**: with **aufer**, as a complementary infinitive, in accordance with Horace's fondness for the infinitive with any word whose meaning is akin to the verbs which take that construction regularly. The charges are of course overdrawn, and Horace does not have reference to himself alone, but he includes himself along with others. Cf. v. 111. and *Ep.* I. 1. 97, etc.

53. **tu**: referring to any respectable person, not necessarily Horace, of whom we do not know that he was an *eques*. Still his military tribuneship makes it possible.

54. **Romano**, etc.: *i.e.* the toga. — **ex iudice**, etc.: *i.e.* you change your station from an *eques* to a slave, and in fact are what you pretend to be, which is in accordance with the Stoic dogma, *omnem stultum esse servum*.

55. **lacerna**: a coarse, rough cloak, often with a capuchin or hood, as is intimated here.

57. **libidinibus**: dative after verbs of contending, as in Greek.

Digitized by Google

Quid refert, uri virgis ferroque necari
auctoratus eas, an turpi clausus in arca,
quo te demisit peccati conscia erilis,
contractum genibus tangas caput? Estne marito
matronae peccantis in ambo iusta potestas?
In corruptorem vel iustior. Illa tamen se
non habitu mutatve loco peccatve superne,
cum te formidet mulier neque credat amanti.
Ibis sub furcam prudens, dominoque furenti
committes rem omnem et vitam et cum corpore famam.
Evasti: credo metues doctusque cavebis:
quaeres quando iterum paveas, iterumque perire
possis, o totiens servus! Quae belua ruptis,
cum semel effugit, reddit se prava catenis?
'Non sum moechus,' ais. Neque ego, hercule, fur, ubi vasa
praetereo sapiens argentea. Tolle periclum,
iam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque

59. **auctoratus**, *bound;* the technical expression for the contract of one who sold himself as a gladiator. Cf. *illius turpissimi auctoramenti verba sunt: uri vinciri ferroque necari.* Sen. *Ep.* 37. Of course another proof that such a man is a slave.

60. **conscia**: cf. I. 2. 130.

61. **contractum**, etc.: cf. Falstaff in the buck-basket, *Merry Wives of Windsor.* — **estne marito**, *hasn't the husband.* Therefore the gallant is a slave.

63. **illa**, etc.: she is the less guilty one of the two.

64. **mutat**, etc.: cf. vv. 53–55. — **loco**, *in position.*

65. **cum**, etc.: the reason why she is an unwilling partner.

66. **sub furcam**: a common punishment of slaves. Cf. **furcifer**, v. 22.

68. **evasti** (old and colloquial form for **evasisti**), *you have got off, i.e.* we will suppose so. — **credo**: ironical, with the following.

69. **quaeres**, etc.: *i.e.* instead of that, you will only look for another opportunity to be a slave.

72. **non sum**, etc.: *i.e.* that is not my character; this argument does not apply to me. The answer is, "you want to be, only you don't dare," and this according to the Stoic doctrine was just as bad. Cf. *Ep.* I. 16. 53.

74. **vaga**, *and run wild.*

75. **imperiis**, *to the dictates* (ablative).

Digitized by Google

tot tantisque minor, quem ter vindicta quaterque
imposita haud umquam misera formidine privet?
Adde super, dictis quod non levius valeat: nam,
sive vicarius est qui servo paret, uti mos
vester ait, seu conservus, tibi quid sum ego? Nempe
tu, mihi qui imperitas, alii servis miser, atque
duceris, ut nervis alienis mobile lignum.

Quisnam igitur liber? Sapiens, sibi qui imperiosus,
quem neque pauperies, neque mors, neque vincula terrent,
responsare cupidinibus, contemnere honores
fortis, et in se ipso totus, teres, atque rotundus,
externi ne quid valeat per leve morari,
in quem manca ruit semper fortuna. Potesne
ex his ut proprium quid noscere? Quinque talenta

76. **minor**, *subject.* Cf. *Od.* I. 12. 57. — **vindicta**: in the process of manumission *per vindictam*, a formal claimant asserted a right to the slave by striking him with a rod; the master abandoned his claim, and the prætor then declared him free. In the case of a slave to passion, such a process would be tried in vain; hence how much more a slave is he.

78. **super**: cf. *Ep.* II. 2. 33.

79. **vicarius**: a slave bought by another out of his *peculium* to take his place.

80. **tibi**, etc.: *i.e.* I am only a *vicarius* or *conservus*, and yet you pretend to be my master.

81. **alii**, *i.e.* to your passions.

82. **alienis**, *in the hands of another.* — **mobile lignum**, *like a dancing puppet.* Such automata were very familiar to the ancients.

83. **quisnam**, etc.: the argument follows the ordinary Stoic form. Cf. II. 3. 158; Cic. *Parad.* V. 1. 34, and I. 1. 19. — **sapiens**: of course in the technical sense *the sage*, the ideal perfect man of the Stoics. — **sibi imperiosus**: *i.e.* over whom no one but himself has an *imperium*.

84. **pauperies**, etc.: these evils being mere accidents independent of virtue, the *solum bonum*, of course have no effect on the truly wise man.

85. **responsare**, *defy*, depending on **fortis**.

86. **totus**, etc.: *i.e.* independent of all external influence; a familiar idea with the Stoics. Cf. Cic. *Parad.* II.; *Tusc. Disp.* V. 12. 36. — **teres atque rotundus**, etc.: the figure is of a smooth cylinder or globe, on which nothing can gain a foothold, as it offers no place of lodgement, as it were, for external accidents.

88. **manca**, *powerless*, crippled so as to do him no harm.

89. **quinque**, etc.: Davus answers his own question in the nega-

Digitized by Google

poscit te mulier, vexat foribusque repulsum
perfundit gelida, rursus vocat: eripe turpi
colla iugo. 'Liber, liber sum,' dic age! Non quis;
urget enim dominus mentem non lenis, et acris
subiectat lasso stimulos, versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
qui peccas minus atque ego, cum Fulvi Rutubaeque
aut Pacideiani contento poplite miror
proelia rubrica picta aut carbone, velut si
re vera pugnent, feriant, vitentque moventes
arma viri? Nequam et cessator Davus; at ipse
subtilis veterum iudex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens

tive by showing that Horace is the slave of passion. The point is in **rursus vocat**, wherein the lover is assumed to be so vexed with his mistress as to desire to break off the connection, but is not sufficiently master of himself to assert his freedom when she summons him again.

94. **subiectat**, etc., *plies the spur; i.e.* like spurs. — **versat**: the same figure of a restive horse.

95. **Pausiaca**, *of Pausias*, a painter of Sicyon, remarkable for his skill in foreshortening. There was a famous painting of his in the portico of Pompey. See Plin. *N. H.* XXXV. 123 *seq.* — **torpes**, *stand dazed before*, indicating a craze for painting (cf. *Ep.* I. 6. 14, and **stupet**, *Sat.* I. 4. 28). The point of the reproach is that such a passion is regarded by the Stoics as inconsistent with the serious purpose of the Sage (cf. Cic. *Parad.* 5. 2). — **tabella**, *a bit of a picture*, with depreciation. Cf. the vivid description in v. 99.

96. **peccas**: *i.e.* when Davus stops to look at the advertisements of gladiatorial shows (cf. circus posters) he is regarded (see v. 100) as a worthless loiterer (cf. the modern errand boy), of course a slavish vice; why should not then Horace's admiration in a similar case be regarded as a slavish fault. — **Fulvi**, etc.: gladiators.

97. **contento**, etc., *standing on tiptoe*, as he looks at the pictures.

98. **rubrica**: such posters were drawn on the walls. Some are found in Pompeii, scratched in the plaster (cf. Plin. *N. H.* XXXV. 52).

99. **vitent**, *parry*, though the corresponding process with the ancients was one of dodging (cf. **eludere**).

100. **Davus**, *sc.* **audit**, from **audis**, v. 101.

101. **veterum**, *the old masters.* — **callidus**, *a connoisseur.* — **audis**, cf. II. 6. 20.

102. **nil**: *i.e.* **nequam**, *a good-for-nothing*, referring to the slavery of the appetite. — **libo**: such dainties were apparently for sale in full view on the street, as at chestnut stands or fruit stalls. — **tibi ingens**, etc.: *i.e.* "are not you equally greedy?"

Digitized by Google

virtus atque animus cenis responsat opimis?
Obsequium ventris mihi perniciosius est cur?
Tergo plector enim. Qui tu impunitior illa,
quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae,
illusique pedes vitiosum ferre recusant
corpus. An hic peccat, sub noctem qui puer uvam
furtiva mutat strigili; qui praedia vendit,
nil servile, gulae parens, habet? Adde, quod idem
non horam tecum esse potes, non otia recte
ponere, teque ipsum vitas, fugitivus et erro,
iam vino quaerens, iam somno fallere curam:
frustra: nam comes atra premit sequiturque fugacem.

H. Unde mihi lapidem? *D.* Quorsum est opus?
H. Unde sagittas?
D. Aut insanit homo, aut versus facit. *H.* Ocius hinc te
ni rapis, accedes opera agro nona Sabino!

104. **perniciosius est cur**: *i.e.* how, in fact, do I suffer for it more than you?

105. **enim**, *to be sure;* cf. **quid enim**, note to I. 1. 7.

107. **nempe**, *why!*

108. **illusi**, *failing you;* properly, being deceived themselves as to their powers. — **vitiosum**, *unhealthy*, from eating too much.

109. **qui**, etc.: another servile vice, where the slave is led astray by his appetite.

113. **ponere**, *dispose of; i.e.* employ to advantage. — **fugitivus et erro**: another allusion to the faults of slaves.

115. **comes**: cf. *Od.* III. 1. 40.

116. **unde mihi**, etc.: Horace, to close the satire without forcing, represents himself as enraged (cf. II. 3. 323), and stopping the diatribe by a threat of punishment, which is of course an admission of its truth. — **lapidem**: cf. II. 5. 102.

117. **insanit**: the allusion is to the other Stoic paradox, as in II. 3. The suggestion of insanity is in the similarity of Horace's cry to that of some insane person on the stage, so that Horace is either crazy himself or writing a tragedy to represent Ajax or some similar person, which is just as bad. Cf. II. 3. 322.

118. **accedes**, etc.: *i.e.* you shall be sent into the country to work on the farm, a common punishment of city slaves. Cf. Plaut. *Mostell.* I. 1. 18, and many other cases in Plautus and Terence. — **opera**, *laborer.* — **nona**: hence it would seem Horace had eight, a very moderate number of farm hands.

Digitized by Google

VIII.

Horat. Ut Nasidieni iuvit te cena beati?
Nam mihi quaerenti convivam dictus heri illic
de medio potare die. *Fundan.* Sic, ut mihi numquam
in vita fuerit melius. Da, si grave non est,
quae prima iratum ventrem placaverit esca.
In primis Lucanus aper; leni fuit Austro
captus, ut aiebat cenae pater; acria circum
rapula, lactucae, radices, qualia lassum
pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
gausape purpureo mensam pertersit, et alter

SATIRE 8. This satire is a report made by Fundanius, one of Horace's friends, of a dinner given by a millionaire of the time to Mæcenas and some of his friends. Although the host evidently is depicted as having more money than brains, yet it is not merely the ostentation of the *parvenu* that is satirized, but the misplaced diligence of the epicure (cf. II. 2. and 4). Nor must we suppose that every fact stated is to be taken as ludicrous any more than in *Sat.* II. 5. The piece is only a narrative, of which parts are satirical, parts are humorous incident, and parts again merely the necessary detail to make a picture.

1. **Nasidieni** (four syllables): otherwise unknown, and perhaps only a fictitious name. — **beati**, *the millionaire.*

2. **nam**: *i.e.* I ask, for I learned you were there when I went to invite you myself.

3. **de medio**: indulgence in the pleasures of the table was indicated by sitting down early rather than by staying late as in modern times; cf. **tempestiva convivia**. — **potare**, *to have been*, etc. (Gr. 276. *a*).

4. **fuerit melius**, cf. **bene erat** II. 2. 120.

5. **prima**: *i.e.* in the first course (**ferculum**) exclusive of the **gustatio**. — **iratum**, cf. **latrantem**, II. 2. 18.

6. **leni**, etc.: *i.e.* the excellence of the viand depended on the weather. This detail suggests an excessive particularity in these matters.

7. **cenae pater**, (probably a jocose variation on *pater familias*), *our respected host.* — **circum**: *i.e.* as a garnish. Cf. II. 4. 75.

8. **allec**: cf. II. 4. 73. Such stimulating condiments are especially grateful in sluggish and bilious climates, and were much used by the Roman epicures.

10. **puer**, etc.: these statements seem to indicate a special elegance of service. — **alte cinctus**: apparently only a neatly dressed slave (cf. v. 70). — **acernam**: the fine tables of the ancients were made either of choice specimens of wood or of colored marble. Of course there was here no table-cloth.

11. **purpureo**: a useless elegance. — **alter**: a special slave, called *analecta.*

Digitized by Google

sublegit quodcumque iaceret inutile quodque
posset cenantis offendere, ut Attica virgo
cum sacris Cereris procedit fuscus Hydaspes,
Caecuba vina ferens, Alcon Chium maris expers.
Hic erus: 'Albanum, Maecenas, sive Falernum
te magis appositis delectat, habemus utrumque.'
H. Divitias miseras! Sed quis cenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.
F. Summus ego, et prope me Viscus Thurinus, et infra,

13. **Attica virgo**: *i.e.* a Κανηφόρος (cf. I. 3. 10), indicating a solemnity and dignity of demeanor suited to his august mission.

14. **Hydaspes**: *i.e.* an East Indian, a rare luxury.

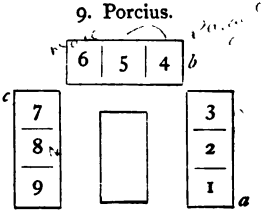
15. **Caecuba**: one of the finer wines, but not necessarily indicating any vulgar display (cf. *Od.* II. 14. 25). — **Alcon**: the mention of the name seems to indicate another rare slave, but whence brought is not known, perhaps from Greece. But a Greek slave would be no rarity (cf. **Alcis**, a German divinity). — **Chium**: the Greek wines were milder and sweeter than the Italian, and thus formed a contrast and gave variety. — **maris expers**, *without sea-water*, which was usually added to all but the very best Greek wines, as men drink Apollinaris with their wine nowadays. *In summa gloria . . . fuere Thasium Chiumque . . . Nunc gratia ante omnia est Clazomenio postquam parcius mari condiunt. Lesbium sponte suae naturae mare sapit.* Plin. *H. N.* XIV. 7 (73). There is not necessarily anything of bad taste in the things served. The host gives his guests a choice between the hot but rich Italian wines and the sweet and mild but equally choice Chian, serving the last in its full strength and at the same time without the *tang* which the seawater would have given it. If there is anything wrong in the whole matter, it is only the overstrained and anxious nicety of selection and service.

16. **Albanum**, etc.: here is apparently an overwrought anxiety to please the distinguished guest, but not necessarily intended as an ostentatious display, notwithstanding Horace's exclamation. He may merely mean that such resources cause a host to worry over the matter.

19. **Fundani**, cf. I. 10. 42. — **laboro nosse**, *I am dying to know.*

20. **summus**, etc.: the triclinium was arranged round three sides of a square, within which was the table, and the guests reclined there on a couch, thus:

1. Fundanius.
2. Viscus.
3. Varius.
4. Servilius.
5. Vibidius.
6. Mæcenas.
7. Nomentanus.
8. Host.
9. Porcius.



The host would naturally take No. 7; but see v. 25. The arms of the

Digitized by Google

si memini, Varius; cum Servilio Balatrone
Vibidius, quas Maecenas adduxerat umbras;
Nomentanus erat super ipsum, Porcius infra,
ridiculus totas simul absorbere placentas;
Nomentanus ad hoc, qui, si quid forte lateret,
indice monstraret digito: nam cetera turba,
nos, inquam, cenamus avis, conchylia, piscis,
longe dissimilem noto celantia sucum;
ut vel continuo patuit, cum passeris atque
ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit melimela rubere minorem
ad lunam delecta. Quid hoc intersit, ab ipso
audieris melius. Tum Vibidius Balatroni,
'Nos nisi damnose bibimus, moriemur inulti;'
et calices poscit maiores. Vertere pallor
tum parochi faciem, nil sic metuentis ut acris
potores, vel quod male dicunt liberius vel

couches were at *a*, *b*, *c*, the other places having only cushions. — **Thurinus**, *of Thurii*, and so probably not either of those in I. 10. 83.

21. **Varius**, cf. I. 10. 44. — **Servilio**: unknown.

22. **umbras**: uninvited persons brought as parasites by the distinguished guest. Cf. *Ep.* I. 5. 28.

23. **Nomentanus** was (as also Porcius) a parasite of the host. Here he takes the chief place partly because of the dulness of the host himself and partly to point out the choice things of the feast in case anything should escape notice.

25. **ad hoc**: cf. II. 1. 36.

26. **nam**: *i.e.* I speak of this information given, for the rest of us, except Nomentanus, were in the dark as to the viands, on account of the art used in their preparation.

29. **ut**, etc.: *i.e.* as I soon found out when he (the host) handed me something which, if not informed, I never should have recognized as the fishes mentioned, never having tasted the like before.

31. **melimela rubere**, etc., *that the bright red apples were picked*, etc.

32. **quid hoc**: probably originally **quid** was the subject in such cases, but idiomatically **hoc** must be regarded as the subject here, and **quid** as a kind of accusative adverb.

34. **damnose**, *to his ruin*, by their potations of his costly wine. — **moriemur**, etc.: *i.e.* being nauseated by the talk about eating, the guests humorously resolve to avenge themselves in the manner indicated.

36. **parochi**, *our provider*, jocosely for host.

37. **maledicunt**: *i.e.* produce free-spoken chaffing. Cf. I. 4. 89.

Digitized by Google

fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
convivae lecti nihilum nocuere lagenis.

Affertur squillas inter murena natantis
in patina porrecta. Sub hoc erus 'Haec gravida,' inquit,
'capta est, deterior post partum carne futura.
His mixtum ius est: oleo quod prima Venafri
pressit cella; garo de sucis piscis Hiberi;
vino quinquenni, verum citra mare nato,
dum coquitur — cocto Chium sic convenit, ut non
hoc magis ullum aliud; — pipere albo, non sine aceto,
quod Methymnaeam vitio mutaverit uvam.
Erucas viridis, inulas ego primus amaras
monstravi incoquere; inlutos Curtillus echinos,
ut melius muria quod testa marina remittat.'
Interea suspensa gravis aulaea ruinas
in patinam fecere, trahentia pulveris atri
quantum non Aquilo Campanis excitat agris.

38. **fervida,** etc.: *i.e.* the wines would prevent the culinary skill from being appreciated.

39. **Allifanis**: a large style of goblet from Allifae in Samnium.

40. **imi lecti**: *i.e.* the parasites who refrain on account of obsequiousness.

44. **futura,** *it would be,* etc., making a separate sentence in English.

45. **prima**: *i.e.* the oil first pressed, which would be the choicest. — **Venafri**: cf. II. 4. 69.

46. **Hiberi**: *i.e.* the *scomber,* or *mackerel.*

48. **dum coquitur,** *while cooking.* — **cocto,** *after it is cooked,* a different wine must be added. All these niceties are of the same kind as those in II. 4.

49. **hoc**: ablative after **magis.**

50. **quod**: lit. the vinegar, but properly the acid which turned the wine and spoiled it (**vitio**) by making it vinegar.

51. **ego primus**: cf. II. 4. 74. — **incoquere,** *stew in* the mixture. — **inlutos**: *i.e.* the sea-urchins soaked give a better juice than the ordinary fish brine. — **Curtillus,** another *gourmet.*

53. **melius**: a forced apposition to **echinos,** agreeing with (id) antecedent of **quod.** — **testa**: *i.e.* the echinus.

54. **aulaea**: apparently a canopy over the table. Cf. *Od.* III. 29. 15; Virg. *Æn.* 1. 697.

Digitized by Google

Nos maius veriti, postquam nihil esse pericli
sensimus, erigimur: Rufus posito capite, ut si
filius immaturus obisset, flere. Quis esset
finis, ni sapiens sic Nomentanus amicum
tolleret: 'Heu, Fortuna, quis est crudelior in nos
te deus? Ut semper gaudes illudere rebus
humanis!' Varius mappa compescere risum
vix poterat. Balatro suspendens omnia naso,
'Haec est condicio vivendi,' aiebat, 'eoque
responsura tuo numquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
sollicitudine districtum, ne panis adustus,
ne male conditum ius apponatur, ut omnes
praecincti recte pueri comptique ministrent!
Adde hos praeterea casus, aulaea ruant si,
ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
adversae nudare solent, celare secundae.'
Nisidienus ad haec: 'Tibi di quaecumque preceris
commoda dent! Ita vir bonus es convivaque comis:'
et soleas poscit. Tum in lecto quoque videres

57. **maius**: *i.e.* a real danger, as of the fall of the ceiling or house.

58. **erigimur**, *rally*. — **Rufus**: cognomen of Nasidienus. — **posito capite**: *i.e.* in despair, in a manner opposed to **erigimur**.

59. **esset**: imperfect, referring to past time instead of the ordinary pluperfect (Gr. § 308. *a*). This is an extreme case of the usage, and hardly to be paralleled, and it may be therefore colloquial.

60. **sapiens**, *like a philosopher*, perhaps with a shade of irony. The absurdity consisted in the parasite's treating the matter as an overwhelming calamity.

64. **suspendens**, etc., *always a scornful cynic*, which agrees with his contemptuous irony. Cf. I. 6. 5.

67. **tene**, etc.: cf. Ter. *Phorm.* II. 2. 25, a passage which Balatro must have had in his mind.

72. **agaso**: *i.e.* a clumsy slave, fit only for the stable.

74. **nudare**: *i.e.* only serve to reveal the genius which in success might be undiscovered.

75. **tibi di**, etc.: the host evidently takes the jest in earnest.

77. **soleas poscit**: *i.e.* to go and order the continuance of the banquet. The shoes were taken off upon reclining.

Digitized by Google

stridere secreta divisos aure susurros.

H. Nullos his mallem ludos spectasse; sed illa
redde, age, quae deinceps risisti. *F.* Vibidius dum
quaerit de pueris, num sit quoque fracta lagena,
quod sibi poscenti non dantur pocula, dumque
ridetur fictis rerum Balatrone secundo,
Nasidiene, redis mutatae frontis, ut arte
emendaturus fortunam; deinde secuti
mazonol 10 pueri magno discerpta ferentes
membra gruis sparsi sale multo, non sine farre,
pinguibus et ficis pastum iecur anseris albae,
et leporum avolsos, ut multo suavius, armos,
quam si cum lumbis quis edit. Tum pectore adusto
vidimus et merulas poni et sine clune palumbes,
suavis res, si non causas narraret earum et

78. **divisos**, *exchanged*, uttered now to this side, now to that (cf. *Od.* I. 15. 15). — **secreta aure**: privately in the ear of one's neighbor, *i.e.* they put their heads together and whisper.

79. **ludos**: referring as well to the sport on this occasion as to public amusements in general. Cf. the English, "as good as a play." — **mallem**: Gr. § 311. *b.* — **spectasse**: Gr. § 288. *d.* Rem.

80. **deinceps**, *next*.

81. **quoque**: *i.e.* as well as whatever the hangings fell on.

83. **ridetur**: of course impersonal. — **fictis rerum** (cf. II. 2. 25), *pretended jests*, invented to cover their laughter at Nasidienus.

84. **Nasidiene**: in a style of apostrophe suggestive of Epic poetry. — **mutatae frontis**, *with a changed bearing;* recovered from his despair, and resolved to triumph over fortune by resolute endeavor. — **ut arte**, etc.: apparently proverbial. Cf. Ter. *Adelph.* IV. 7. 21 *seq.*

88. **iecur**: cf. the modern *pâté de foie gras*. — **anseris albae**: a female and white, both details made much of by the host, as of course these would not appear in the liver.

89. **armos**: cf. II. 4. 44.

90. **edit**: probably subjunctive. — **adusto**: apparently broiled. There is no reason to think of any want of excellence in the cooking.

91. **sine clune**: doubtless a fine touch. Cf., for a different fashion, *Gell.* 15. 8.

92. **suavis res**, *choice viands enough*. In strict grammar we should have *quae suaves res essent si*, but here the **res** is put in apposition without a verb, and the sentence proceeds as if the verb had been used.

92. **causas**, etc.: *i.e.* the dinner is spoiled by the details, because

Digitized by Google

naturas dominus; quem nos sic fugimus ulti,
ut nihil omnino gustaremus, velut illis
Canidia afflasset peior serpentibus Afris.

minutiæ of the art of the cuisine are disgusting to the guests.

93. **ulti**: *i.e.* when the host is so devoted to the culinary art, and so proud of his dinners, the worst they can do to him is to refuse to enjoy his viands.

95. **Canidia**: the sorceress mentioned in *Epod.* V., XVII. and *Sat.* I. 8. — **Afris**: cf. *Od.* III. 10. 18.

Digitized by Google

THE EPISTLES.

Digitized by Google

Digitized by Google

INTRODUCTION.

THE Epistles belong, as well as the Satires, to Horace's *Musa pedestris*. They are, like them, conversational moral or literary essays (*Sermones;* cf. II. 1. 250), of which the topics are suggested by current events or occasional moods and relations. They were not, however, called *Sermones* by the ancients, nor do they have that title in the manuscripts, but have always been called *Epistulae*. They differ from the Satires in being connected in some manner with some particular person to whom each is addressed. They are not, to be sure, letters like those of Cicero and Pliny, originally intended for private reading and afterwards collected and published. They were from the first intended for the public. But it must be remembered that publication in ancient times was a different matter from what it is nowadays. The author sent his manuscript to be read and copied, and it would be put on sale if it was found to be popular. The only difference between these letters and other compositions was probably that these were first sent to the person addressed and afterwards copied by his permission. They were written after Horace's fame became established, so that any person was honored by being associated with one of his compositions. But the association is not merely one of dedication. Each one seems to have been suggested by some condition of mind, trait of character, or temporary situation of the person addressed. So that there is something personal and intimate in the tone and matter of each of them. The date of their composition is not exactly fixed except in a few cases, but they belong to the latter part of the poet's life (see I. 3; I. 20), about B.C. 20–12, later than any other of his works, except some

Digitized by Google

occasional Odes and the *Carmen Saeculare.* They consequently have a less acrid tone, giving evidence of a mellower and more philosophical way of thinking, and dwell particularly upon ethical subjects, treating them more in the style of common-places and with less personal attack than in the Satires.

The second book is entirely devoted to the discussion of literary topics, and is probably the last of the poet's works. It seems to have been begun at the request of Augustus, and lacks something of the spontaneity of the other works. It is chiefly interesting as giving Horace's personal views on poetic composition, and has always been looked upon as containing the ultimate canons of poetic art.

Digitized by Google

Q. HORATI FLACCI

EPISTVLAE

LIBER PRIMVS

I.

Prima dicte mihi, summa dicende Camena,
spectatum satis et donatum iam rude quaeris,
Maecenas, iterum antiquo me includere ludo.
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro, 5

EPISTLE 1. Addressed to Mæcenas in answer to a request of his to try again the lyric poetry, which no doubt to Horace's contemporaries seemed his best form of composition. Horace explains the motives of his refusal by extolling the pursuit of philosophy in which he is now engaged.

VERSE 1. **prima**, etc.: a form of expression first found in Homer, *Il.* IX. 97, and imitated with variations by many writers after him. Cf. Virg. *Ecl.* VIII. 11, and Hor. *Od.* III. 6. 6. — **Camena**: the proper Latin name of the goddesses of inspired song, the Greek Μοῦσαι. The construction is a loose one of *means*.

2. **spectatum**, etc.: as is often done in Latin and Greek, instead of using a figure or simile, the poet identifies the real object with that to which it is compared. Here Horace compares himself to a gladiator of approved (**spectatum**) valor who, by the favor of the people, has been relieved from the necessity of appearing again. To force such a one into the arena anew would be rather unjust. — **rude**, *wooden sword*. With this emblem, as a symbol of bloodless exercise, the gladiator was presented when discharged.

3. **ludo**, *quarters*, the **ludus gladiatorius**, but with a play, no doubt, on the word, referring to the lighter and more frivolous poetry of his youth.

4. **Veianius**: a retired gladiator of the kind mentioned.

5. **Herculis**: the patron god of athletes and gladiators. — **ad postem**, etc.: the arms had been dedicated to the god upon the abandonment of the profession, as was customary with the ancients. Cf. *Od.* III. 26. 4. — **latet**, *buries himself*, *i.e.* retires to a country life.

Digitized by Google

ne populum extrema totiens exoret harena.
Est mihi purgatam crebro qui personet aurem:
'Solve senescentem mature sanus equum, ne
peccet ad extremum ridendus et ilia ducat!'
Nunc itaque et versus et cetera ludicra pono;
quid verum atque decens curo et rogo et omnis in hoc sum;
condo et compono quae mox depromere possim.
Ac ne forte roges quo me duce, quo lare tuter:
nullius addictus iurare in verba magistri,
quo me cumque rapit tempestas, deferor hospes.

6. **ne . . . exoret**, *that he may not have to appeal*, etc., as he would, if he voluntarily continued to fight (cf. Quint. *Decl.* 302). This, no doubt, many did to win glory and the favor of the people. — **extrema . . . harena**: *i.e.* near the spectators. — **totiens**, *so many times again, i.e.* as he had before, in order to win the privilege of retirement.

7. **est . . . qui**, *there is a voice which*. — **purgatam**, *listening*, lit. freed from all impediments to hearing, such as in a figurative sense ambition and vanity would be.

8. **solve**, *turn out*, lit. unharness (from the racing chariot). — **mature**, *betimes*. — **ridendus**, *ridiculously*. — **ilia ducat**, *pant with broken wind*. Cf. *ilia tendunt*, Virg. *Georg.* III. 507; *ilia pulsare*, *Æn.* IX. 413; *anhelitum ducere*, Ovid. *Met.* VII. 365; and the common *spiritum ducere*.

10. **itaque**: *i.e.* in consequence of the voice of wisdom just referred to. — **ludicra**, *youthful follies*, among which Horace includes poetry.

11. **verum**: *i.e.* sound in philosophy, true as a guide of life. Cf. II. 2. 144. — **decens, honestum**: τὸ πρέπον, the Stoic equivalent for virtue. — **curo**, *study* (by himself). — **rogo**, *inquire* (of philosophers in their writings or discourses). — **omnis**: cf. *Sat.* I. 9. 2.

12. **condo**: of storing up. — **compono**: of arranging so as to have no difficulty in finding by and by. — **depromere**: the regular word for taking out of the storehouse for use. Cf. **condus promus**, *a steward*, Plaut. *Pseud.* II. 2. 14.

13. **ne**, etc.: the purpose not of anything which is said, but of saying it (as of a "let me tell you," or the like implied), a common form of speech in many languages. Cf. "to be brief," "to say no more," and the like. The connection is, as you might naturally inquire when I say I am devoted to philosophy, to what school I belong, I forestall the inquiry by saying "to none." — **lare**: *i.e.* to what family I belong. Cf. *familia Peripateticorum*, Cic. *Div.* II. 1.

14. **addictus**: properly of a debtor assigned to his creditor as a slave (the ancient form of imprisonment for debt), but here in a mixed metaphor transferred to the relation of the gladiator or soldier who swears an oath dictated by his master or commander.

15. **tempestas**, *the weather, i.e.* he drifts without any definite aim,

Digitized by Google

Nunc agilis fio et mersor civilibus undis,
virtutis verae custos rigidusque satelles;
nunc in Aristippi furtim praecepta relabor,
et mihi res, non me rebus, subiungere conor.
Vt nox longa quibus mentitur amica, diesque
longa videtur opus debentibus, ut piger annus
pupillis quos dura premit custodia matrum,

making himself a guest or sojourner, not a permanent citizen, in whatever school he happens to find himself (Cic. *Tusc.* IV. 47). — **deferor**: the technical word for being driven to port or to land. Cf. Cic. *Acad.* II. 3. 8.

16. **nunc**, etc.: in the regular Horatian manner he gives an example of his course of conduct. — **agilis**: it was a special principle of the Stoics, in opposition to the Epicureans, to engage in active civil life as members of the body politic. Cf. Cic. *de Off.* I. 7. 22, and *de Fin.* III. 20. 67. — **civilibus undis**, *the tide of civil life.*

17. **verae**: as the only true guide of life, the highest and only good. — **custos**, *a champion.* — **rigidus**, *strict*, in accordance with the unbending character of the Stoic doctrines. The whole means, "now I become a conscientious Stoic," and sacrifice myself to my public duties.

18. **Aristippi**: *i.e.* now I fall into the opposite extreme of self-indulgence, and endeavor to harmonize philosophy and inclination. Aristippus of Cyrene (380 B.C.) was the most worldly of the followers of Socrates, and originated the Hedonic school, whose ethical principles were afterwards adopted by the Epicureans. He is put here as the opposite extreme from the Stoics, inasmuch as he made the enjoyment of the senses the summum bonum or ultimate motive to action ("the chief end of man"). — **furtim**, *imperceptibly.* — **relabor**: the passage from the altruism of the Stoics to the egotism of Aristippus is regarded as a falling back.

19. **et mihi res**, etc.: this is opposed directly to **agilis**, etc., in so far as the conscientious citizen is hampered by his duties (**me rebus subiungere**) as much as the thoughtless man by his desires. But the verse contains also a summary of the doctrine of Aristippus, whose principle was to enjoy everything in life without becoming a slave to any desire or duty. Thus the poet represents himself (probably with truth) as insensibly relaxing his zeal in the performance of civil duties, and giving himself up to enjoyment and self-culture. Cf. *Ep.* I. 16 and 17.

21. **ut . . . videtur sic . . . fluunt**: *i.e.* as philosophy is my chief concern, I am impatient of everything that hinders me in the pursuit of it. This is at the same time an expression of unwillingness to be diverted by poetry, and of discontent at the obstacles to becoming a real philosopher. — **opus debentibus**: *i.e.* the hireling by the day. — **piger annus**: because he is in haste to become of age, and be free from restraint.

22. **pupillis**: indicating that they are orphans and under age. — **custodia matrum**: not as wards, but merely under control on account of their age.

Digitized by Google

sic mihi tarda fluunt ingrataque tempora, quae spem
consiliumque morantur agendi gnaviter id quod
aeque pauperibus prodest, locupletibus aeque,
aeque neglectum pueris senibusque nocebit.

Restat ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus,
non tamen idcirco contemnas lippus inungi;
nec, quia desperes invicti membra Glyconis,
nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
sunt verba et voces, quibus hunc lenire dolorem
possis et magnam morbi deponere partem.
Laudis amore tumes: sunt certa piacula, quae te

23. **spem**: *i.e.* the fulfilment of his hope. — **consilium**: *i.e.* the accomplishment of his purpose.

27. **restat**: *i.e.* not being able to become a real philosopher (cf. v. 20 *seq.*), the poet can only do the best he can with the slight acquisitions that he can make (cf. v. 12). — **his**: *i.e.* these few that I can get. — **me regam**, *direct my life*. — **soler**, *solace its ills*, the main object of philosophy since the third century B.C.

28. **non possis**, *though you may not be able*, concessive (or possibly conditional). — **quantum contendere**, *see as far as*, lit. reach, with the accusative of extent of space. — **Lynceus**: cf. *Sat.* I. 2. 90.

29. **lippus**, *for weak eyes*, lit. having weak eyes. — **inungi**, *to use eye-salve*.

30. **desperes**: a subjunctive of condition, such as is usual with the indefinite second person, the whole being a supposed case. — **Glyconis**: evidently an athlete.

31. **corpus prohibere cheragra** (cf. *Sat.* II. 7. 15): with verbs of repelling, removing, and the like, either the thing kept off or that from which it is kept may take the prominent position and be in the accusative, with the other in the ablative (cf. I. 8. 10).

32. **est quadam**, etc.: *i.e.* improvement to a certain extent is possible, even if perfection as a sage is unattainable.

33. **fervet**, *is in a fever*, an instance of the preceding; a condition without the conditional form, as in English. — **cupidine**, *covetousness*.

34. **verba**, *magic words*, alluding to formulæ used for medical purposes in ancient times (cf. *Odys.* XIX. 457, and Cato *R. R.* 160), but referring to the precepts of philosophy. — **voces**, *accents*, alluding to the tones and manner in which such magical formulæ were recited, but not different in real meaning from **verba**.

35. **morbi**: vices are here, as usual, regarded as diseases.

36. **laudis amore**: *i.e.* ambition. — **piacula**: as philosophy is before

Digitized by Google

ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
nemo adeo ferus est ut non mitescere possit,
si modo culturae patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
stultitia caruisse. Vides quae maxima credis
esse mala, exiguum censum turpemque repulsam,
quanto devites animi capitisque labore;
impiger extremos curris mercator ad Indos,
per mare pauperiem fugiens, per saxa, per ignis:
ne cures ea, quae stulte miraris et optas,
discere, et audire, et meliori credere non vis?

compared to the healing art, so it is here compared to the expiations through which disease, especially madness, as proceeding from divine displeasure could be cured. Cf. the example of Orestes.

37. **ter**: the element of magic (in the number three) was present even in religion (cf. *Tib.* I. 2. 54). — **pure**: alluding to the religious cleansing necessary in ancient observances, but referring, of course, to moral purpose, the cleansing of the soul. — **libello**: indicating a religious ritual, to which the moral precepts are compared.

38. **invidus**, etc.: in a kind of partitive apposition with **nemo**.

39. **ferus**, etc.: the figure here varies between a wild animal and a rough farm, though both figures are so common as hardly to be considered as figures at all.

41. **virtus est**, etc.: a continuation of the same general argument that a beginning in the practice of philosophy is worth an effort even though one may not be a finished philosopher. This is, of course, contrary to the Stoic dogmas, but fits well with less strict doctrines.

42. **caruisse**: the perfect is probably chosen for the metre, but it differs from the present, meaning to have refrained from some act of folly by some special effort such as is referred to in the following.

43. **censum**: cf. *Sat.* II. 1. 75. — **repulsam**, *rejection* by the citizens at the polls, of course the greatest misfortune to the ambitious Roman, whose success in life depended upon the *cursus honorum*.

44. **animi**: *i.e.* anxiety of mind. — **capitis**: *i.e.* peril of life. Cf. v. 45.

45. **impiger**, *tireless*, an example of activity in the race for wealth.

46. **fugiens**: really pursuing wealth, but made more vivid by being put in the form of a flight from poverty. — **per saxa**, etc.: proverbial expressions for danger, as we say, "through fire and water."

47. **ne cures**, etc.: if you are willing to undergo such trials in the pursuit of wealth, how much rather should you be willing to take a little trouble in gaining the same end by extinguishing desire. And this is effected by philosophy, whereby a far nobler prize is won.

48. **meliori**, *a wiser teacher* (than yourself), *i.e.* the philosopher.

Digitized by Google

Quis circum pagos et circum compita pugnax
magna coronari contemnat Olympia, cui spes,
cui sit condicio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum.

'O cives, cives, quaerenda pecunia primum est,
virtus post nummos.' Haec Ianus summus ab imo
prodocet, haec recinunt iuvenes dictata senesque,
laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores et lingua fidesque,
sed quadringentis sex septem milia desunt:
plebs eris. At pueri ludentes, 'Rex eris,' aiunt,

49. **circum pagos**, etc.: the person indicated is some local champion, who fights at the insignificant festivals in the country. Such a one would of course wish to gain the prize at the great Olympic games as champion of the world if he could do so without the trouble of working for it. In the same measure is freedom from desire superior to worldly success (cf. v. 53), and this freedom can be got without the toil of worldly ambition.

52. **vilius**, etc.: *i.e.* as gold is more precious than silver, so is virtue than gold.

53. **O cives**, etc.: *i.e.* but the world thinks differently, and is bent on securing money first, wherein it shows its folly, as the poet proceeds to demonstrate.

54. **Ianus**, etc.: there seem to have been three arches in the Forum, around which the most important money affairs were transacted, so that the expression is equivalent to the whole Stock Exchange, or all Wall Street in modern times. We may translate, "*the whole Forum from the upper to the lower Janus.*"

55. **prodocet**, *preaches*, *i.e.* propagates the doctrine. — **dictata**: *i.e.* given them as a lesson which they thus learn and repeat, a method of instruction very common, as it would seem, in ancient times. Cf. *Sat.* I. 10. 75. — **senesque**: *i.e.* young and old go alike to that school.

56. **laevo**, etc.: this line is doubtful, and seems to have crept in from the margin, where some scholar had put it as a parallel passage from *Sat.* I. 6. 74. Still it is possible that Horace meant to emphasize the idea that all ages are scholars alike to learn this all-important lesson.

57. **est animus**, etc.: an illustration of the degree to which the supremacy of wealth is recognized, being embodied even in the constitution of the state. — **tibi**: a supposed case. — **mores**, *character*, for good character, just as we use that word. — **lingua**, *eloquence*, one of the highest recommendations among the Romans.

58. **quadringentis**: the 400,000 sesterces ($ 20,000) required for the equestrian census.

59. **plebs**: *i.e.* not an eques. — **ludentes**, *at their play*. — **rex eris**, etc.: the rest of the trochaic verse here quoted is given by Isidore (*Origg.* IX. 3, 4), *si non faciet non*

Digitized by Google

'si recte facies.' Hic murus aeneus esto,
nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
nenia, quae regnum recte facientibus offert,
et maribus Curiis et decantata Camillis?
Isne tibi melius suadet qui rem facias, rem,
si possis, recte, si non, quocumque modo rem,
ut propius spectes lacrimosa poemata Pupi,
an qui fortunae te responsare superbae
liberum et erectum praesens hortatur et aptat?
Quod si me populus Romanus forte roget, cur

erit. The whole may have had originally a serious meaning, though fallen in time to a mere singsong of children at play. The precise game in which it was used is not certain, but see Plato *Theaet.* 146. A.

60. **hic murus**, etc.: the tone of this sentiment is so different from the preceding, that many editors have rejected it as an interpolation; and, in fact, it is almost impossible to justify the connection. Still the two parts may have belonged to the same song in Horace's time, though originating at different times. It is also difficult to reconstruct v. 60 without the suspected words. Perhaps Horace gives the words as his own interpretation of the supposed deeper meaning of the song. The whole of the last part belongs among the commonplaces of philosophy. Cf. Sen. *Ep.* IX. 3. 19; Cic. *Parad.* IV. 1.

62. **Roscia**: cf. *Sat.* I. 6. 40. — **melior**: *i.e.* sounder, for the law has a lower standard than the song, as making precedence depend on wealth.

63. **nenia**, *old song*, a word used of any often-repeated or rude song, perhaps originally spinning song (?), as it was especially sung by women.

64. **maribus**, *sturdy*, free from the effeminating influences of later times. — **Curiis**, etc.: *i.e.* such as the old worthies used to repeat, implying that the heroes were brought up on it and acted accordingly.

67. **propius**: see v. 62. — **lacrimosa**: used disparagingly of tragedy, as we might say, "the mournful play of Kotzebue," or "the tearful Stranger." — **Pupi**: a tragedian, (perhaps deservedly) unknown.

68. **fortunae**: cf. *Sat.* II. 7. 88. — **responsare**: cf. *Sat.* II. 7. 85 and 103. — **superbae**, *arrogant*, as lording it over mankind, and expecting them to yield to her power. Hence the resistance of the wise man is more praiseworthy.

69. **hortatur**: by his precepts. — **aptat**: by the strength gained by following the precepts.

70. **quod si**, etc.: an answer to an imaginary objector who asks the poet why he does not follow the principles of his neighbors and countrymen among whom he lives. As he does not withdraw himself from their society, why should he refuse to agree with them? The answer is contained in allegorical form in v. 74 *seq.*, and continued in v. 76 *seq.*

Digitized by Google

non, ut porticibus, sic iudiciis fruar isdem,
nec sequar aut fugiam quae diligit ipse vel odit,
olim quod volpes aegroto cauta leoni
respondit referam: 'Quia me vestigia terrent,
omnia te adversum spectantia, nulla retrorsum.'
Belua multorum es capitum. Nam quid sequar aut quem?
Pars hominum gestit conducere publica; sunt qui
crustis et pomis viduas venentur avaras,
excipiantque senes quos in vivaria mittant;
multis occulto crescit res faenore. Verum
esto aliis alios rebus studiisque teneri:
idem eadem possunt horam durare probantes?
'Nullus in orbe sinus Baiis praelucet amoenis'

71. **porticibus**: the common lounging-places of the Romans, and the most frequent place for meeting one's friends and acquaintances.

72. **sequar et fugiam**: almost technical words in regard to the objects of desire and avoidance.

73. **volpes**: cf. Lucilius (*Müller*) XXX. 84 *seq.*:—

Deducta tunc voce leo, cur tu ipsa venire
Non vis huc . . . ?
Quid sibi volt, quare fit, ut introvorsus et ad te
Spectent atque ferant vestigia se omnia prosus?

The fable is a famous one of Æsop. Of course the poet means that all are swallowed up by this greed of gain, and no one is ever found to return to a natural life.

76. **belua**, etc.: *i.e.* and then again, you are so diverse and inconsistent with yourselves. This seems really only a quibble, for he might easily follow the principles of the crowd, and select his own method of carrying them out. But the moral lesson loses nothing by that. The figure in **multorum capitum** is an old and familiar one. Cf. Plato *Rep.* IX. 12.

77. **pars**, etc.: examples of the ruling passion of different men in the pursuit of wealth. — **publica**: the most extensive use of money in Rome, analogous to our great railroad enterprises, was in the purchase of government contracts, either for the collection of the revenue, or for jobs of various kinds for the state.

78. **crustis**, etc.: cf. *Sat.* II. 5. 12. — **vivaria**: cf. *Sat.* II. 5. 44.

80. **occulto**: because usury was prohibited at Rome.

81. **esto**, etc.: *i.e.* to waive that point, allow different persons to adopt different means of making a fortune, if you will.

82. **idem eadem**: *i.e.* they have no fixed purposes that can last an hour at a time; they are too vacillating to follow as guides.

83. **Baiis**: this was the favorite watering-place of Rome, and filled with fine villas of the nabobs of the time.

Digitized by Google

si dixit dives, lacus et mare sentit amorem
festinantis eri; cui si vitiosa libido
fecerit auspicium, 'Cras ferramenta Teanum
tolletis, fabri.' Lectus genialis in aula est:
nil ait esse prius, melius nil caelibe vita:
si non est, iurat bene solis esse maritis.
Quo teneam voltus mutantem Protea nodo?
Quid pauper? Ride: mutat cenacula, lectos,
balnea, tonsores, conducto navigio aeque
nauseat ac locuples quem ducit priva triremis.
Si curatus inaequali tonsore capillos
occurri, rides; si forte subucula pexae
trita subest tunicae vel si toga dissidet impar,
rides: quid, mea cum pugnat sententia secum,
quod petiit spernit, repetit quod nuper omisit,

84. **lacus et mare**: the edifices were built far out into the Lucrine Lake and the sea. Cf. *Od.* II. 15. 3.

85. **vitiosa**: *morbid*, as having no sound reason. — **libido**, *caprice*, mere fancy.

86. **fecerit auspicium**, *give the word*, as if the dictates of a morbid fancy were a divine command. — **Teanum**: another favorite place for villas, an inland city of Campania, whither in his caprice the nabob suddenly changes the site of his proposed country seat.

87. **lectus genialis**, the symbolic marriage couch, retained in the atrium long after the private apartments had been withdrawn to the back of the house.

91. **pauper**, etc.: nor is this indulgence of whims confined to the rich; the poor man also changes his lodgings, furniture, and barber, and, if yachting is in fashion, hires a craft, and can be as seasick as ever a lord is in his sea-going yacht. — **cenacula**: from meaning dining-rooms, this word came to be used of all the upper parts of a house, which were usually let for lodgings.

93. **triremis**: properly a war-galley, but used here of the rich man's yacht on account of its size (*three-decker*?).

94. **si curatus**, etc.: to show the universality of this want of settled purpose, the poet says that the indications of it excite no remark even from your friends who are interested in your welfare, whereas the slightest disorder in your apparel would raise a laugh at once. — **inaequali**: *i.e.* irregularly, the description being transferred to the barber himself. — — **tonsore**: treated as a kind of means, not as an agent with **ab**.

95. **subucula**: an under-tunic, worn next the skin.

96. **impar**, *uneven* on the two sides. The toga, though a loose robe, was put on with the greatest care.

97. **mea**, etc.: *i.e.* moral incongruity does not excite even a laugh.

Digitized by Google

aestuat et vitae disconvenit ordine toto,
diruit, aedificat, mutat quadrata rotundis? 100
Insanire putas sollemnia me neque rides,
nec medici credis nec curatoris egere
a praetore dati, rerum tutela mearum
cum sis et prave sectum stomacheris ob unguem
de te pendentis, te respicientis amici. 105
Ad summam: sapiens uno minor est Iove, dives,
liber, honoratus, pulcher, rex denique regum,
praecipue sanus, nisi cum pituita molesta est.

99. **aestuat**, *vacillates*, like the ebb and flow of the tide. — **ordine**, *course*, the ablative of respect.

100. **quadrata**, etc.: *i.e.* in his buildings he substitutes round for square forms.

101. **sollemnia**: cf. **Olympia**, v. 50.

102. **nec medici**, etc.: still less do you (as you ought, if you had the true view of wisdom) regard all this caprice as an evidence of madness. — **medici**: see A. & G. § 243 f. — **curatoris**: as is done in modern times, insane persons had a guardian appointed by the court. Cf. *Sat.* II. 3. 218.

103. **tutela**: equivalent to **tutor**, the abstract for the concrete.

104. **prave sectum**, etc.: these words repeat in a brief and pungent form the same idea which is expressed in v. 84.

105. **respicientis**: *i.e.* looking to you for counsel and direction. Thus it would be the duty of Mæcenas, if he were wise, to warn Horace, a thing he would not fail to do in case of any error in apparel.

106. **ad summam**, etc.: the poet sums up the advantages of philosophy half jestingly in Stoic phrase (cf. *Sat.* I. 3. 125). Cf. Cic. *de Fin.* III. 22. 76: —

Quod si ita est ut neque quisquam nisi bonus vir et omnes boni beati sint quid philosophia magis colendum aut quid est virtute divinius?

108. **nisi cum pituita**, etc.: Horace cannot forbear deriding the Stoic dogma even while using it, and so he closes in his customary manner with a jest, a play upon **sanus**. This is naturally to be taken in a moral sense, but it is followed by an exception of a mere physical annoyance, just as we might speak of the toothache. It is as if he said, a philosopher is superior to all the ills of life, unless he happens to have the hay fever (the kind of malady to which **pituita** refers). We have in one of the *graffiti* at Pompeii a complaint of such a sufferer: ***pituita me tenet***, a cry of the heart preserved for all time in a scratch on plaster.

Digitized by Google

II.

Troiani belli scriptorem, maxime Lolli,
dum tu declamas Romae, Praeneste relegi;
qui quid sit pulchrum, quid turpe, quid utile, quid non,
plenius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te distinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia barbariae lento collisa duello,
stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam:

EPISTLE 2. This epistle, again, is an exhortation to the study of philosophy, but of philosophy as drawn from the practical examples given in the *Iliad* and *Odyssey*. It is apparently addressed to a young man not yet devoted to philosophy, and seeks to win him to that pursuit by showing what moral lessons can be got from literature apart from the abstruse discussions of the sages. Which of several Lollii, of whom we have accounts, this one was, and even whether he is the same who is addressed in I. 18, is uncertain. A Lollius also appears in *Od.* IV. 9.

1. **maxime**: probably half in jest in allusion to his aspirations and promise (*flower of the house of Lollius*, or the like).

2. **declamas**: the technical word for the exercises practised in the study of oratory. — **Praeneste**: one of the favorite retiring places or country resorts of the Romans.

3. **pulchrum**: τὸ καλόν, τὸ πρέπον, in a technical sense for virtuous conduct. — **turpe**: τὸ αἰσχρόν, the opposite. — **utile**: χρηστόν, *advantageous*, a worthy object of desire from a moral point of view. — **quid non**: ἄχρηστον, *injurious*. The whole contains the sum and substance of the fundamental question of ethics. Cf. Aristotle *Nicomach. Eth.* II. 2.

4. **plenius**: in reference to the range of topics. — **melius**: in reference to clearness and convincing power. — **Chrysippo**: cf. *Sat.* I. 3. 127 and note. — **Crantore**: the head of the Academic school, contemporary with Chrysippus. The use of these distinguished examples gives the meaning, "than any philosopher."

5. **distinet**: properly, "distracts your attention," meaning, keeps you busy, and prevents you from giving attention to philosophy.

7. **barbariae**: *i.e.* Asia, as a foreign country to the Greeks.

8. **stultorum**: and hence examples of the opposite of **sapientia**. — **aestus**, *disordered passions*, with an allusion to the philosophical idea of fever or other unsoundness in the passions.

9. **Antenor**: an example of a philosopher to whom Paris refuses to listen. — **praecidere**: depending on **censet** used in the sense of a verb of commanding. For the reference, cf. *Il.* VII. 347 *seq.* Livy also refers to the same story, I. 1.

Digitized by Google

quid Paris? Vt salvus regnet vivatque beatus
cogi posse negat. Nestor componere litis
inter Peliden festinat et inter Atriden;
hunc amor, ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, atque libidine et ira,
Iliacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
utile proposuit nobis exemplar Vlixen;
qui, domitor Troiae, multorum providus urbes
et mores hominum inspexit, latumque per aequor,
dum sibi, dum sociis reditum parat, aspera multa
pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
quae si cum sociis stultus cupidusque bibisset,
sub domina meretrice fuisset turpis et excors
vixisset canis immundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,

10. **quid Paris**: originally no doubt **agit** or **facit** was to be supplied, but the expression becomes idiomatic, like "*How was it with Paris?*" or "*But Paris?*"

11. **componere**, etc.: cf. *Il.* I. 247.

13. **hunc**: better taken as referring to Agamemnon, as if Horace were going to say **illum ira**, but corrected it (as is indicated by **quidem**) into **utrumque**. The love of Agamemnon for Chryseis is the original cause of the quarrel.

14. **quidquid**, etc.: *i.e.* there are plenty of examples of the consequences of folly to serve as lessons.

19. **domitor**: as called πτολίπορθος, since it was his craft and not the prowess of Agamemnon that took the city. Cf. *Odys.* I. 2, and Cic. *ad Fam.* X. 13. — **multorum**: with **hominum**. — **providus**: a general representative of the epithets πολύμητις and πολύτροπος, but expressing his character as well.

20. **inspexit**: referring to *Odys.* I. 3, but here representing the hero as improving his opportunities by studying human nature and institutions.

21. **dum . . . parat**: a common form of translation of the Greek participle. Cf. ἀρνύμενος, *Odys.* I. 5.

22. **pertulit**, etc.: thus showing the power of wisdom under the trying circumstances of life.

23. **Sirenum**: *Odys.* XII. 39 *seqq.* — **Circae**: *Odys.* X. 1. 36 *seq.*

25. **turpis**, *unshapely*, as a beast.

26. **canis**: the dog was proverbial for uncleanness as the pig is with us. Hence came part of the reproach to the Cynic philosophy.

27. **nos**, etc.: *i.e.* an example that comes nearer home to us is

Digitized by Google

sponsi Penelopae, nebulones, Alcinoique
in cute curanda plus aequo operata iuventus,
cui pulchrum fuit in medios dormire dies et
ad strepitum citharae cessantem ducere somnum.
Vt iugulent hominem, surgunt de nocte latrones;
ut te ipsum serves, non expergisceris? Atqui
si noles sanus, curres hydropicus; et ni
posces ante diem librum cum lumine, si non
intendes animum studiis et rebus honestis,
invidia vel amore vigil torquebere. Nam cur
quae laedunt oculum festinas demere; si quid
est animum, differs curandi tempus in annum?
Dimidium facti qui coepit habet: sapere aude:

found in the self-indulgent Phæacians (*Odys.* VIII. 11), or in the riotous suitors of Penelope (*Odys.* II. 74 *et al.*) — **numerus** (as ἀριθμός in Greek), *mere ciphers*, persons of no significance except to swell the number of mankind. — **fruges**, etc.: doubtless proverbial of persons good for nothing else. — **consumere**: poetic (and colloquial?) for **ad consumendas**.

29. **cute curanda**: see *Sat.* II. 5. 38.

30. **pulchrum**: *i.e.* their only ambition. Cf. **pulchrum**, v. 3.

31. **ad strepitum**: cf. *Od.* III. 1. 20. — **cessantem**, *reluctant*, that does not come when desired on account of the want of natural fatigue. Cf. *Sat.* II. 2. 80. (Another reading, **cessatum . . . curam**, is approved by many editors.)

32. **ut iugulent**, etc.: the description of a self-indulgent life naturally leads to an exhortation to end it, and devote one's self to the study of philosophy as a defence against it. — **surgunt**: *i.e.* if cut-throats are willing to rise early to take life, how much more should one rise early to save his own, and this rising early is a beginning of strenuous resistance to self-indulgence.

33. **expergisceris**: present for future, as in the language of comedy. — **atqui**: as if the answer had been in the negative, the poet proceeds to argue the point, hence the adversative.

34. **noles sanus**: *i.e.* if you won't take exercise (another effort against self-indulgence) while in good health, you will be obliged to do so under the advice of your physician when you have become dropsical through your sloth. Cf. *Multum ambulandum, currendum aliquid*, Celsus, III. 21.

35. **posces**, etc.: if you won't wake and fortify yourself against passion by the study of philosophy, your passions will keep you awake all night by and by.

37. **nam cur**, etc.: *i.e.* you take instant measures against bodily ills; why do you postpone the cure of moral affections?

40. **dimidium**, etc.: an old proverb. ἀρχὴ γάρ λέγεται μὲν ἥμισυ παντὸς, κτλ. Plato *de Legg.* VI. (cf. the sentiment of *Ep.* I. 1. 28). — **aude**: *have the courage, i.e.* to

Digitized by Google

incipe. Qui recte vivendi prorogat horam,
rusticus exspectat dum defluat amnis; at ille
labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
uxor et incultae pacantur vomere silvae.
Quod satis est cui contingit, nihil amplius optet.
Non domus et fundus non aeris acervus et auri
aegroto domini deduxit corpore febris,
non animo curas. Valeat possessor oportet,
si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, iuvat illum sic domus et res,
ut lippum pictae tabulae, fomenta podagram,
auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcumque infundis acescit.

withstand temptation, not in reference to any risk, but merely to the pain of self-denial.

42. **rusticus**, *is like the countrymen who* (cf. I. 1. 2, note), referring to some well-known story.

44. **quaeritur**, etc.: we keep on seeking to get more of the good things of life without paying attention to our moral state, whereas true philosophy would teach us that moral health is the first thing which would make all our desired good things unnecessary and without which we cannot enjoy them at all. — **argentum**: put for wealth generally. — **pueris creandis**: *i.e.* to found a family to preserve our estates and our memory after death, an object of ambition not sanctioned by philosophy. — **beata**, *rich*, to increase our wealth by her dowry, and by uniting families to establish an illustrious house.

45. **pacantur**, etc.: *i.e.* we enlarge our landed estates. All these things are the objects of worldly ambition which become nought in the eyes of the contented (**quod satis est**, etc.) sage.

47. **non domus**, etc.: a familiar idea with Horace, cf. *Od.* III. 1. 41 *seqq.* The real force, however, is in the **non animo curas**, "they will not do the one any more than the other." Cf. *neque . . . nec*, *Od.* III. 5. 27.

48. **deduxit**: the so-called gnomic aoristic perfect, "they never did, and so presumably they never will."

49. **valeat**: in reference to both the bodily and the mental ills just spoken of, but of course particularly to the latter. The same comparison, almost confusion, of bodily and moral unsoundness is continued in the next verses.

50. **cogitat**, *expects*, like the dialectic "calculates."

51. **cupit aut metuit**: referring to moral diseases, *πάθη*, passions.

52. **fomenta**: hot water applications used by the ancients for pleasurable indulgence, but in this case the deep-seated disease prevents any enjoyment.

54. **sincerum**, etc.: *i.e.* pleasure offered to a soul disturbed by passion is spoiled.

Digitized by Google

Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
invidia Siculi non invenere tyranni
maius tormentum. Qui non moderabitur irae,
infectum volet esse dolor quod suaserit et mens,
dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege, qui nisi paret,
imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
ire viam qua monstret eques; venaticus ex quo
tempore cervinam pellem latravit in aula,
militat in silvis catulus. Nunc adbibe puro
pectore verba puer, nunc te melioribus offer.
Quo semel est imbuta recens servabit odorem
testa diu. Quodsi cessas aut strenuus anteis,
nec tardum opperior nec praecedentibus insto.

55. **sperne**, etc.: here follows a string of general moral precepts in regard to sensual pleasure, covetousness, envy, and anger.

58. **Siculi**: the cruelty of Dionysius and Phalaris, Sicilian tyrants, passed into a proverb.

60. **dolor et mens**, *angry heart*, of the momentary purpose inspired by **dolor**.

63. **hunc frenis**, etc.: the peculiar Horatian connection of thought is very well illustrated by this passage. The idea contained in **paret, imperat, frenis**, suggests the figure of the horse trained when a colt, and so obedient, but in the mean time the object compared has changed in Horace's mind, and becomes not the passions to be controlled, but the boy himself who is to be trained by himself while he is still young and docile.

66. **cervinam pellem**, etc.: it would seem that dogs were taught to hunt by showing them the hide of a deer, and teaching them to recognize that animal as the object of their pursuit. The moral is, that men learn their habits while young, and follow them ever after. — **in aula**, *in the courtyard*, where the lesson is given, as in a school, before the real hunting in the forest, which presents difficulties comparable to those of actual life.

67. **puro**, *unsullied*, *i.e.* before bad habits are formed.

68. **melioribus**: cf. I. 1. 48.

70. **quodsi**, etc.: in closing, Horace half-jestingly reasserts his doctrine of the golden mean; if his pupil lingers, he himself will pursue his even way without him, or, if in the enthusiasm of youth, the pupil presses on, he himself will not be thrown out of his calm philosophic spirit even in pursuit of philosophy itself.

Digitized by Google

III.

Iuli Flore, quibus terrarum militet oris
Claudius, Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
an freta vicinas inter currentia turris,
an pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
fastidire lacus et rivos ausus apertos?
Vt valet? Vt meminit nostri? Fidibusne Latinis

EPISTLE 3. This epistle, of a less general character than the two preceding, is only a familiar letter addressed to a friend, Julius Florus. He was at the time one of the suite (**cohors amicorum**) of Tiberius (cf. notes to *Sat.* I. 5.), who was then (B.C. 20) in Armenia with an army threatening Parthia.

1. **Iuli Flore**: the full name is a little formal and serious. He appears also in II. 2.

2. **Claudius**: Tiberius Claudius Nero. — **privignus**: this description is meant as a compliment, and the gentile name alone is respectful in the case of a dignitary. — **laboro**: cf. *Sat.* II. 8. 19.

3. **Thracane**, etc.: the route of an army would be through Thrace, across the Hellespont over through Asia Minor into Armenia. The question is only a formal way of asking how far along he is on his march. — **vinctus**: not at the time, but proverbially so as being in a cold region.

4. **turris**: Sestos and Abydos.

6. **studiosa**, etc.: all the young nobles were litterateurs to some extent. In fact, such had been often taken in the suite of a commander ever since Ennius went into Ætolia with Fulvius.

8. **diffundit**: *i.e.* preserves the memory of them in literature. Cf. II. 3. 346, and *Od.* IV. 14. 3.

9. **Titius**: unknown, except from the allusion here. — **venturus**: *i.e.* about to become famous, a prophecy apparently not fulfilled.

10. **Pindarici**: he seems to have attempted the Pindaric ode, for the difficulty of which, cf. *Od.* IV. 2.

11. **lacus et rivos apertos**: alluding to the quieter style of ordinary poets, as opposed to the mountain torrent of Pindar. — **apertos**: in the open plain, not in woods or mountains.

12. **fidibusne**, etc. (cf. *Od.* III. 30. 13): *i.e.* does he still attempt the ode, and with success, or has he abandoned it for the turgid eloquence of the drama?

Digitized by Google

Thebanos aptare modos studet auspice Musa,
an tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? Monitus multumque monendus,
privatas ut quaerat opes et tangere vitet
scripta, Palatinus quaecumque recepit Apollo;
ne si forte suas repetitum venerit olim
grex avium plumas moveat cornicula risum
furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
ingenium, non incultum est ac turpiter hirtum:
seu linguam causis acuis seu civica iura
respondere paras seu condis amabile carmen,
prima feres hederae victricis praemia. Quodsi
frigida curarum fomenta relinquere posses,
quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
si patriae volumus, si nobis vivere cari.

13. **auspice Musa**, *with favoring Muse, i.e.* does he succeed in his venturesome attempt?

14. **desaevit**, *rave*, referring to the intensity of passion. — **ampullatur**, *bluster*, referring to the diction. Without supposing any direct ridicule on Horace's part of his young friend's efforts, one can hardly help feeling a tone of raillery in the whole allusion. For the word, cf. II. 3. 97, and ληκύθους, Cic. *ad Att.* I. 14.

15. **mihi**, *my friend, tell me*, or *I should like to know*, ethical dative. — **Celsus**: perhaps the same to whom *Ep.* I. 8 is addressed, wh. see.

16. **privatas**, etc.: *i.e.* to write something of his own, and not borrow from the ancients. Of course all Romans borrowed, but this man must have copied without making the ideas his own.

17. **Palatinus**, etc.: Augustus, in B.C. 28, established a library in connection with the temple of Apollo on the Palatine.

20. **audes**, *venture on.*

22. **hirtum**, *rough*, like land foul with weeds and bushes.

23. **linguam**, etc.: the three literary professions, so to speak, of orator, jurisconsult, and poet.

24. **amabile**, *charming*, lyric poetry, neither tragic nor epic.

25. **hederae**: cf. *Od.* I. 1. 29.

26. **frigida**, *chill* (*clammy*), *comfortless*, as not giving the warmth and comfort they were intended to. — **curarum** (objective), *anxious cares*, the worries of worldly life. — **fomenta**, *solace, relief, i.e.* the ambitious pursuits with which (as in I. 2. 44 *seq.*) he seeks to satisfy the cravings of his soul, and solace the anxieties of a worldly life. — **relinquere**: if he could but abandon

Digitized by Google

Debes hoc etiam rescribere, sit tibi curae
quantae conveniat Munatius? An male sarta
gratia nequicquam coit et rescinditur? At vos
seu calidus sanguis seu rerum inscitia vexat
indomita cervice feros, ubicumque locorum
vivitis indigni fraternum rumpere foedus,
pascitur in vestrum reditum votiva iuvenca.

IV.

Albi, nostrorum sermonum candide iudex,
quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,

the pursuit of ambition and take up philosophy, then his talent would carry him far on in the road to wisdom.

31. **Munatius**: probably the son of Lucius Munatius Plancus, for whom see *Od.* I. 7. With him Florus had, it seems, fallen out, and had been reconciled (perhaps by Horace himself).

32. **at vos**, etc.: in either case, whether you remain friends, or otherwise, I shall be ready to greet you both on your return, for which I have made a vow. The evidence of his friendship for both and his words in reference to their quarrel indicate a strong desire to reconcile them — a desire which may be the kernel of this letter.

33. **calidus sanguis**, etc.: implying that there is no real cause for persons of such a character (**indigni**, etc.) to quarrel, but that their difference comes either from the fiery temper of youth or from want of experience.

EPISTLE 4. Addressed to the poet Tibullus.

1. **Albi**: the use of the prænomen is friendly and familiar. — **sermonum**: the word includes the satires, and possibly some of the epistles. The mention of these, excluding the odes, would seem to indicate that such fair-minded judges were rare, and that Horace's *musa pedestris* was very generally disapproved, while his odes met no such disapproval. This agrees with what is implied in *Sat.* I. 4, I. 10, and II. 1. — **candide**, etc.: an expression of thanks for Tibullus' approval.

2. **quid te dicam**, etc.: a colloquial form of expression, common in comedy. — **Pedana**: Pedum, a hill-city in the vicinity of Rome, was one of the many favorite country resorts of the Romans. Every available spot of high land near Rome seems to have been occupied by their villas. Tibullus must have had a villa near Pedum.

3. **scribere**, etc.: *i.e.* are you engaged in poetry or philosophy? — **Cassi**: a fellow-soldier of Horace in the army of Brutus and Cassius (Longinus). He seems to have tried many styles of composition, but here only elegies seem to be referred to (**opuscula**), in which he

Digitized by Google

an tacitum silvas inter reptare salubris,
curantem quicquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore: di tibi formam,
di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula maius alumno,
qui sapere et fari possit quae sentiat, et cui
gratia, fama, valetudo contingat abunde,
et mundus victus non deficiente crumena?
Inter spem curamque, timores inter et iras
omnem crede diem tibi diluxisse supremum:
grata superveniet quae non sperabitur hora.
Me pinguem et nitidum bene curata cute vises,
cum ridere voles Epicuri de grege porcum.

was successful, though only insignificant fragments of his work remain.

4. **tacitum**, *musing*. Cf. *Sat.* I. 3. 65. — **reptare**, *are strolling*. Cf. *repimus*, *Sat.* I. 5. 25.

5. **curantem**, *absorbed in*, *i.e.* meditating thoughtfully upon. — **quicquid**, etc.: *i.e.* ethics, as the guide to a noble life.

6. **eras**: *i.e.* the last time I saw you, and so are not likely to be now; hence I expect something good of you. — **pectore**, *a soul*, *i.e.* a fine intellect and good heart. — **di tibi**, etc.: *i.e.* you have all these blessings that ought to make you a happy man, and give you a contented spirit (the aim of philosophy) if you take the right view of human life. The melancholy tone of Tibullus' poetry makes it probable that he had a morbid disposition, or, at least, a vein of melancholy, to which Horace alludes. Cf. *Od.* I. 33.

8. **nutricula**, *fond nurse*, a diminutive of affection. Cf. **matercula**, I. 7. 7.

9. **fari**, etc.: *i.e.* sufficient eloquence.

10. **gratia**, *friends*, substituting in translation the concrete for the abstract.

11. **mundus victus**, *a life of elegance*.

12. **inter spem**, etc.: *i.e.* amid all human experiences, the chance and change of life, which the wise man can meet with serenity if he regards each day as his last.

15. **vises**: equivalent to an imperative, *come and find me*, etc.

16. **Epicuri**, etc.: referring apparently to one of Horace's periods of backsliding (cf. I. 1. 18), though he has just exhorted his friend to moral effort. — **porcum**, etc.: apparently a common reproach upon the Epicureans, on account of their making the pleasure of the senses the summum bonum. Cf. Cic. *in Pis.* 16. 37; Cic. *ad Fam.* IX. 20. 1; *de Off.* III. 33. 117.

Digitized by Google

V.

Si potes Archiacis conviva recumbere lectis
nec modica cenare times holus omne patella,
supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa palustris
inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes, arcesse, vel imperium fer.
Iamdudum splendet focus et tibi munda supellex
Mitte leves spes et certamina divitiarum
et Moschi causam: cras nato Caesare festus

EPISTLE 5. An invitation to dinner, addressed to Torquatus, probably the same to whom *Od.* IV. 7 is written. It is as if a jovial friend should say to his busy and less self-indulgent companion, "Come, let's have a dinner; it will do you good. I will invite you, or, if you are not content with my bill of fare, then you invite me." Which of the many Torquati this is, is uncertain.

1. **potes**, *can bear*, to dine in such humble guise. — **Archiacis**: probably the well-known name of a cheap wooden triclinium made by a carpenter, Archias. Cf. "Windsor chairs." — **lectis**: cf. *Sat.* II. 8. 20 and note.

2. **modica**: not sumptuous, such as the great man would be accustomed to. — **holus omne**: *any kind of vegetables*, lit. all kinds, not excluding the poorer. — **patella**, *dinner service*, the characteristic plate offered to the Lares being put for the whole. Cf. *patera*, *Sat.* I. 6. 118.

3. **supremo**: cf. *primo sole*, *prima luce*. The dinner hour varied from early afternoon to evening. Cf. *Sat.* I. 6. 114. — **manebo**, *I shall expect*.

4. **iterum Tauro** (*sc.* **consule**): the date is B.C. 26, and the wine would be about five or six years old, respectable but not choice. — **palustris**, etc.: a region of good wines, among which was the Massic. — **diffusa**, *bottled*, drawn off from the great jars, in which it was first made, into the amphora.

6. **si melius**, etc.: Torquatus is bidden to come, unless he himself has something better to offer in the way of an entertainment, in which case he is to invite Horace instead. Cf. St. Jerome, *Ep.* 48 (Migne, Vol. I. p. 509), *Aut profer meliores epulas et me conviva utere aut qualicumque nostra cenula contentus esto*, where the Father is evidently thinking of this passage. — **arcesse**, *send for me, invite me.* — **imperium fer**, *submit to my orders*, as host or master of the feast.

7. **focus**: the sacred symbolic hearth, dedicated to the Lares, to whom every meal was in a manner a sacrifice. This had been polished in anticipation of the occasion. Cf. *Epod.* 2. 66. — **supellex**: the table service, which also had been put in order.

8. **mitte**: *i.e.* dismiss all cares of business and ambition.

9. **Moschi causam**, a *cause célè-*

Digitized by Google

dat veniam somnumque dies; impune licebit
aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
adsidet insano: potare et spargere flores
incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? Operta recludit,
spes iubet esse ratas, ad proelia trudit inertem,
sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum,
contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
invitus: ne turpe toral, ne sordida mappa
corruget nares; ne non et cantharus et lanx
ostendat tibi te; ne fidos inter amicos
sit qui dicta foras eliminet; ut coeat par
iungaturque pari. Butram tibi Septiciumque

bre of the time in which Torquatus was engaged. — **Caesare**: apparently Julius, whose birthday, July 12th, agrees better than Sept. 23, the day of Augustus' birth, with **aestivam noctem**. — **festus**: the next day being a holiday gives excuse for festivity, and at the same time allows a later hour of rising after the indulgence.

11. **tendere**, *while away*, lit. extend the night with, etc., for extend through the night.

12. **quo mihi**, etc.: the strenuous and sober Torquatus seems to have been thought to need some apology from Horace, or an exhortation, as it were, to indulgence. — **fortunam**: cf. *quo sumere? Sat.* I. 6. 24, and *unde mihi lapidem? Sat.* II. 7. 116.

14. **adsidet**, *is next neighbor to.* Cf. "next door to a fool."

16. **designat**, *contrive, i.e.* stimulate the mind to activity so as to make any undertaking seem possible. Cf. *Od.* III. 21. 13; Ter. *Ad.* 87. — **operta recludit**: *reveals mysteries, i.e.* discovers things not understood in more sluggish moments. The divulging of secrets is out of place here.

17. Cf. *Od.* III. 21. 18, and I. 7. 31.

18. **addocet**, etc.: *teaches new arts.*

19. **fecundi**: as producing a *copia loquendi*, suggesting ideas.

20. **solutum**, *free, i.e.* from the benumbing influence of poverty.

21. **haec**: referring to the following, the duties of host, and opposed to the idea of v. 30. — **imperor**: *make it my duty*, a rare middle use.

26. **Butram**, etc.: persons unknown.

Digitized by Google

et nisi cena prior potiorque puella Sabinum
detinet adsumam. Locus est et pluribus umbris;
sed nimis arta premunt olidae convivia caprae.
Tu quotus esse velis rescribe et rebus omissis
atria servantem postico falle clientem.

VI.

Nil admirari prope res est una, Numici,
solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
tempora momentis sunt qui formidine nulla
imbuti spectent. Quid censes munera terrae,

28. **umbris**: cf. *Sat.* II. 8. 22.

29. **sed nimis**, etc.: but not too many, lest if they recline too close to each other, they should be mutually disagreeable.

30. **tu**: opposed to **ego**, *i.e.* all you have to do is to say how many we shall be, and dodge a waiting client, and come. — **atria**: the great hall was the common reception room in which the visitors of a great man waited for his appearance from the more private parts of his house. Here Torquatus is to slip out by a back door, and so avoid the importunities which might hinder him from coming.

EPISTLE 6. The Numicius here addressed is otherwise unknown. There is nothing personal, however, in the epistle except the possible indication in v. 31, that Numicius was a disbeliever in virtue. It is a philosophical lecture which might be addressed to anybody.

1. **nil admirari**, *to be disturbed by nothing*, including all sensations which would disturb the even serenity (*εὐθυμία*) of the sage, whether of desire, fear, superstition, or envy. This state of mind corresponds to the *ἀθαμβία* and *ἀθαυμαστία* of the Greeks. This principle belongs to many philosophers, but is differently worked out by them in detail. Cf. Diog. Laert. VII. 123. Synonymous with **admirari** in this sense are **stupere**, **torpere**.

3. **hunc solem**, etc.: *i.e.* there are men so free from superstition that they can observe all the great phenomena of nature without alarm. — **hunc**: with a gesture implying the grandeur of the visible heavens. — **decedentia**, *moving on*.

4. **tempora**, *the seasons*. — **momentis**, *times*, properly the degrees or steps by which the seasons seem to proceed. The whole indicates the grandeur of the machinery of the universe, which excites the awe of the unphilosophical and leads them to tremble at the power of the gods.

5. **quid censes**, etc.: *i.e.* if the sage can look unmoved at the grandest phenomena of the heavens, how much less should a man be moved by the paltry things of earth! — **munera**: *i.e.* what earth has to bestow, such as gold and silver, etc.

Digitized by Google

quid maris extremos Arabas ditantis et Indos,
ludicra quid plausus et amici dona Quiritis,
quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem
quo cupiens pacto; pavor est utrobique molestus;
improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
si quidquid vidit melius peiusque sua spe
defixis oculis animoque et corpore torpet?
Insani nomen sapiens ferat, aequus iniqui, *
ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
suspice, cum gemmis Tyrios mirare colores;
gaude quod spectant oculi te mille loquentem;
gnavus mane forum et vespertinus pete tectum,

6. **maris**: *i.e.* pearls from the Red Sea and the Persian Gulf.

7. **ludicra**, *trifles, playthings*, in apposition with **plausus et dona**. This verse refers to the objects of ambition as the preceding do to wealth. — **dona**: *i.e.* office.

8. **quo spectanda modo**, etc.: *i.e.* they (*a fortiori*) are not to be looked upon with awe (**admiranda**), but scorned (**contemnenda**) as worthless. This attitude of mind as well as freedom from fear is included in **nil admirari** (cf. v. 9).

9. **his adversa**: *i.e.* poverty or disgrace in the eyes of the people. — **miratur**, *is in awe.*

10. **pavor**, *awe*, referring to the excited state of mind which is common both to desire and fear; cf. "all in a quiver," "all in a flutter." — **molestus**: *i.e.* and hence prevents one from being **beatus**, the point to be proved.

11. **species**, *apparition*, *i.e.* the sight either of the object of desire, or of anything that threatens to take it away.

14. **defixis oculis**: cf. **ore**, v. 8. — **torpet**, *is dazed*, the state of mind and body referred to in **admirari** (v. 1) and **mirari** (v. 9).

15. **insani**: the opposite of **sapiens**, and equal to **stultus**. — **aequus**, *just*, in the sense of rendering everything its due.

16. **ultra quam**, etc.: *i.e.* even virtue itself may become the object of this **admiratio**, so that the sage (as with the Stoics) may become a fool by pursuing virtue to excess.

17. **i nunc**: if what has been said is true, then go (if you can) and admire the objects of men's desire and ambition. — **argentum**, etc.: *i.e.* all the paraphernalia of a luxurious life of splendor and wealth. — **artes**, *works of art.*

18. **suspice**, *gaze upon* with awe.

19. **gaude quod**, etc.: the marks of a life of successful ambition.

20. **forum**, etc.: as a statesman or lawyer to win fortune, and perhaps also by marrying a rich woman (cf. **dotalibus**, v. 21) to found a distinguished family; cf. I. 2. 44.

Digitized by Google

ne plus frumenti dotalibus emetat agris
Mutus et — indignum, quod sit peioribus ortus, —
hic tibi sit potius quam tu mirabilis illi.
Quicquid sub terra est in apricum proferet aetas,
defodiet condetque nitentia. Cum bene notum
porticus Agrippae et via te conspexerit Appi,
ire tamen restat Numa quo devenit et Ancus.

Si latus aut renes morbo tentantur acuto,
quaere fugam morbi. Vis recte vivere? Quis non?
Si virtus hoc una potest dare, fortis omissis
hoc age deliciis. Virtutem verba putas et

21. **dotalibus**: if this is taken as referring to Mutus also, it means that he has only that sort of wealth. It may, however, be used of both; cf. preceding note.

22. **Mutus**: an unknown parvenu. — **peioribus ortus**: at Rome high birth was regarded as a sort of claim to political distinction.

23. **mirabilis**, *an object of envy*.

24. **quicquid sub terra**, etc.: *i.e.* these objects of splendor are only temporary and will perish; they came from the earth (cf. **proferet**) and will return to it again (cf. **munera terrae**, v. 5).

25. **bene notum**, etc.: however great you may be in the eyes of the people, still death awaits you.

26. **porticus Agrippae**: a colonnade near the Pantheon built by Marcus Agrippa, a favorite lounging-place of the Romans. — **via Appi**: the favorite place for driving and riding. Here the great Roman would be seen in his carriage, as he would be seen on foot in the **porticus Agrippae**.

27. **ire**: poetical and colloquial instead of **ut eas**. — **Numa**, etc.: *i.e.* nobody could be greater or more esteemed than the ancient kings. Yet they are dead, and so will you soon be, and then your fame will be of no avail.

28. **si latus**, etc.: the beginning of the personal application (as it were) of the sermon. "If what I have said is true, then it behooves you to set about securing happiness, just as, if you had a bodily disease, you would at once set about curing it. Then the question comes up: but how? Horace then proceeds to give several proposed remedies, on the one hand the pursuit of virtue, and on the other the pursuit of wealth, distinction, and pleasure.

29. **quaere**, etc.: *i.e.* do so, as you would of course. — **vis recte vivere**: *i.e.* of course you do, and if so, you should adopt the right means.

30. **si virtus**, etc.: *i.e.* virtue carried to the extreme in the Stoic method. If this be the only way to happiness, the natural conclusion is that you should devote yourself wholly to it, abandoning all enjoyment. This course the poet has already disapproved in v. 16. Perhaps however the next verse is to be taken literally, representing Numicius as a disbeliever in virtue, in which case he of course can't pursue it.

31. **virtutem**, etc.: if, on the

Digitized by Google

lucum ligna: cave ne portus occupet alter,
ne Cibyratica, ne Bithyna negotia perdas;
mille talenta rotundentur, totidem altera, porro et
tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote fidemque et amicos
et genus et formam regina Pecunia donat,
ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex.
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
si posset centum scaenae praebere rogatus,
'Qui possum tot?' ait, 'Tamen et quaeram et quot habebo
mittam.' Post paullo scribit sibi milia quinque
esse domi chlamydum; partem vel tolleret omnes.

other hand, you go to the other extreme, and think that virtue is the mere fustian of philosophers, then the natural conclusion is that you should devote yourself to the objects of human desire with insatiable greed. This strenuousness he illustrates in detail in the following. — **et**, *and* (as you naturally would).

32. **lucum ligna**: *i.e.* a sacred grove is nothing but firewood, the sanctity being a mere pretence or notion. — **portus occupet**, *gain the harbor before you*, to get higher prices for his wares by bringing them in early. Cf. the races of the first tea-ships in our own times.

33. **Cibyratica**: from Cibyra, a commercial city of Phrygia. The whole region of the Black Sea and of Asia Minor was the seat of the most lucrative commerce of the times. Here the capitalist or speculator is referred to, as the humbler **mercator** is in the preceding.

35. **quadrat**: *i.e.* makes it four times as much, referring to rolling up wealth in arithmetic ratio.

36. **scilicet**, *for of course*, an ironical statement of the advantages of wealth as giving the sources of happiness. — **uxorem cum dote**: cf. I. 2. 44. — **fidem**, *credit*, both in a business sense, and also almost equivalent to **auctoritas**.

38. **decorat**: *i.e.* each with her own peculiar gift. — **Suadela**: the goddess of persuasion or eloquence. — **Venus**: as the goddess of grace and favor.

39. **mancipiis**, etc.: *i.e.* don't be satisfied with wealth in one direction; be not content even with regal position without enormous riches. — **Cappadocum rex**: the allusion is doubtless to Ariobarzanes, mentioned several times by Cicero as in an embarrassed condition. Cf. *ad Att.* VI. 1. 3, and VI. 3. 5. From Cappadocia came a favorite breed of slaves. Cf. Plut. *Luc.* 39.

40. **fueris**: with long **i**, preserving the ancient quantity. — **Lucullus**, etc.: be rather like Lucullus, who didn't know how much he did have, as is illustrated by the anecdote.

41. **scaenae**: *i.e.* for the stage on some festive occasion. — **rogatus**: *i.e.* by the aedile.

44. **chlamydum**: with the ancients these were objects of wealth.

Digitized by Google

Exilis domus est ubi non et multa supersunt
et dominum fallunt et prosunt furibus! Ergo
si res sola potest facere et servare beatum,
hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
mercemur servum qui dictet nomina, laevum
qui fodicet latus et cogat trans pondera dextram
porrigere. 'Hic multum in Fabia valet, ille Velina,
cui libet hic fasces dabit, eripietque curule
cui volet importunus ebur.' Frater, Pater adde;
ut cuique est aetas, ita quemque facetus adopta.
Si, bene qui cenat, bene vivit; lucet, eamus
quo ducet gula: piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
differtum transire forum populumque iubebat,
unus ut e multis populo spectante referret

He didn't know that he had a hundred, and found he had five thousand. — **tolleret**: indirect quotation from the imperative of his letter.

46. **dominum fallunt**: as in the case of Lucullus. — **furibus**: *i.e.* ready to be stolen and never missed.

47. **si res**, etc.: a repetition of the idea begun in v. 31, but not formulated until now.

49. **species et gratia**, *distinction and popularity*, in the political world.

50. **servum**: a person called *nomenclator* whose business it was to find out the names of humble persons and inform his master, so that he could greet them by name. — **laevum**: cf. *Sat.* II. 5. 17.

51. **trans pondera**, *over the counter*, of the little shops, on which the balances of the shopkeeper stood, and behind which stood the keeper himself. Cf. the shops at Pompeii in Museo Borbonico X.

52. **hic multum**, etc.: like our ward politicians.

53. **curule . . . ebur**, *the curule chair* of the magistrates.

54. **pater**, *uncle*, our corresponding word. — **adde**: *i.e.* to the handshake implied in the preceding.

55. **facetus**, *with graceful courtesy*. — **adopta**, *take him into your family*.

56. **si bene**, etc.: a third object of men's desire, thought to produce happiness.

57. **ut olim Gargilius**, etc.: *i.e.* with all the eagerness of Gargilius, the anecdote only illustrating the devotion to the pursuit shown by that unknown personage. The poet, however, cannot forbear depicting the ludicrous side of Gargilius' behavior, even though that has nothing to do with the case.

60. **unus e multis**: *i.e.* only one boar, and that one bought of some country hunter, after all the preparation for hunting.

Digitized by Google

emptum mulus aprum ; crudi tumidique lavemur,
quid deceat, quid non, obliti, Caerite cera
digni, remigium vitiosum Ithacensis Vlixi,
cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore iocisque 65
nil est iucundum, vivas in amore iocisque.
Vive, vale : si quid novisti rectius istis,
candidus imperti ; si non, his utere mecum.

61. **crudi**, etc.: *i.e.* let us devote ourselves to the pleasures of the palate, taking the luxurious bath without waiting for the last excessive meal to digest. Cf. Persius, III. 98; Juvenal, I. 142.

62. **quid deceat**, etc.: *i.e.* the proprieties of life, which would forbid such indulgence.

62. **Caerite cera**, etc.: *i.e.* good for nothing as citizens, and so deserving to be deprived of citizenship. This process was performed by removing a man's name from the list of his tribe, and enrolling him among the citizens of Caere, who at a very early period were taken into the state without the right of suffrage. Cf. Aul. *Gel.* XVI. 13.

63. **remigium**, *the crew;* cf. Hom. *Odys.* XII. 313 *seq.*

64. **voluptas**: the feasting on the cattle of the Sun.

65. **si Mimnermus**, etc. : a fourth object of desire. — **Mimnermus**: an elegiac poet of Colophon. — **censet**: cf. a fragment of his, preserved to us; *τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσέης Ἀφροδίτης;*

67. **vive, vale**: cf. *Sat.* II. 5. 110. — **rectius**, *better, i.e.* as a mode of life. Cf. **recte**, v. 29. — **istis**: *than all that,* which the poet has set forth as the rule of conduct to be reached by any one who adopts any of the views beginning with v. 30.

68. **candidus**: almost equal to "*be generous and.*" — **si non**: *i.e.* if you have nothing better to offer as a scheme of life than the obviously absurd ideas that I have set forth (from v. 30) on that side. — **his**, *this view of mine*, referring to the doctrine of **nil admirari** set forth from vv. 1 to 27.

Digitized by Google

VII.

Quinque dies tibi pollicitus me rure futurum
Sextilem totum mendax desideror. Atqui
si me vivere vis sanum recteque valentem,
quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
dissignatorem decorat lictoribus atris;
dum pueris omnis pater et matercula pallet,
officiosaque sedulitas et opella forensis
adducit febris et testamenta resignat.

EPISTLE 7. Though Horace was a man of humble extraction and position, brought by his genius and education into companionship with the great, yet he seems to have been entirely free from servility of nature, and accordingly to have preserved his independence even in the difficult relation of client and patron. For his self-respect we may compare *Sat.* I. 6, and for his views of the relation of clientship, *Ep.* I. 18. This epistle was evidently written to Mæcenas to justify himself for preferring considerations of health to the claims of his patron. He had apparently retired from the city to the country (perhaps to Tibur. Cf. vv. 45 and 10) for a few days, and had continued away for a month, and now had it in mind to remain away the whole winter. While excusing himself on the plea of ill health, he also asserts (v. 34 *seq.*) his liberty of action within the limits of friendship.

1. **quinque**: often loosely used of a short indefinite time. — **rure**: probably at Tibur.

2. **Sextilem**: the month of August was not so named until 8 B.C. — **desideror**, *I allow myself to be missed.* — **atqui**, *and yet* (though I fail to keep my promise).

3. **sanum recteque valentem**: without essential difference of meaning, like *well and strong, in good health and vigor.*

4. **aegrotare**: here equivalent to the regular construction with **ne**, though properly used with a different meaning.

5. **dum ficus**, etc.: a poetical description of the unhealthy season of autumn.

6. **dissignatorem**, *the undertaker*, who managed funerals, much as in modern times. — **decorat**: of course the presence of the lictors, as "assistant marshals," would indicate a splendid funeral, and so they are said to be the undertaker's adornments. — **atris**: clothed in black, as in modern times.

7. **matercula**, *fond mother*, the diminutive of affection, reversed as it were.

8. **officiosa**: *i.e.* in the performance of duties, especially social (**officia**), as the attendance upon the great and the like. — **opella forensis**: in reference to the services of the *patronus*, which at this season would be petty and insignificant.

9. **testamenta resignat**: naturally, by killing off the testator.

10. **quodsi bruma**, etc.: *i.e.* if the winter becomes too cold there.

Digitized by Google

Quodsi bruma nives Albanis illinet agris,
ad mare descendet vates tuus et sibi parcet
contractusque leget; te, dulcis amice, reviset
cum Zephyris, si concedes, et hirundine prima.
Non quo more piris vesci Calaber iubet hospes,
tu me fecisti locupletem. 'Vescere sodes!'
'Iam satis est.' 'At tu quantum vis tolle.' 'Benigne.'
'Non invisa feres pueris munuscula parvis.'
'Tam teneor dono quam si dimittar onustus.'
'Vt libet; haec porcis hodie comedenda relinques.'
Prodigus et stultus donat quae spernit et odit;
haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus;

11. **descendet**: merely of the descent from the hills to some southern resort (cf. v. 45). — **sibi parcet**, *take care of himself* by avoiding the cold.

12. **contractus**, *in a cosy corner*, referring merely to the poet's "cuddling himself up" to keep warm. Cf. *Gravissimo frigore solus atque contractus Dormitantius vigilabit in lecto.* St. Jerome, *in Vig.* § 15.

Inque manus venit tritus de more libellus,
Nescio quid nugarum contractusque legebam.
Nam rore Auctumni matutinisque pruinis
Frigidula intrabat male sartas aura fenestras.

Q. SECTANI (L. Sergardi, A.D. 1650), *Satyrae*, 4. 6.

13. **Zephyris**: cf. Lucr. V. 738.

14. **non quo more**, etc.: the transition is abrupt, but is founded on the relations of the parties. Mæcenas had been such a munificent patron to Horace that he might seem to have a right to the society of his friend under any and all circumstances. But Horace puts their friendship upon a basis which excludes ingratitude in the receiver as well as selfish arrogance in the giver. The anecdote of the Calabrian host (no doubt a story current at the time, and localized as such stories usually are) gives an instance of thoughtless giving merely of that which is superfluous, without thought of the character or merit of the receiver, and without any personal regard. Such has not been Mæcenas' generosity to the poet.

16. **tolle**: *i.e.* take away with you. — **benigne**, *no, thank you*, like *merci* in French.

19. **haec porcis**, etc.: representing the worthlessness of the gift to the host himself.

20. **prodigus et stultus**: *i.e.* it is the prodigal and fool who, etc. — **spernit et odit**: *i.e.* cares nothing for, and in fact wants to be rid of.

21. **ingratos**, etc.: for naturally where there is no personal regard nor sacrifice, no gratitude is likely to be felt.

22. **dignis**: *i.e.* the wise man makes a distinction in the objects of his bounty, so that the gift is a mark of esteem, and is prized as such. — **ait esse**: a familiar Greek construction borrowed by the Latin poets for brevity.

Digitized by Google

nec tamen ignorat quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quodsi me noles usquam discedere, reddes
forte latus, nigros angusta fronte capillos;
reddes dulce loqui; reddes ridere decorum et
inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis volpecula rimam
repserat in cumeram frumenti, pastaque rursus
ire foras pleno tendebat corpore frustra.
Cui mustela procul: 'Si vis,' ait, 'effugere istinc,
macra cavum repetes artum, quem macra subisti.'
Hac ego si compellor imagine, cuncta resigno;
nec somnum plebis laudo satur altilium, nec
otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
audisti coram, nec verbo parcius absens;

23. **nec tamen**, etc.: and yet the giver knows the value of the gift; though he gives freely, he makes something like a sacrifice. — **lupinis**: the regular stage money, used as children count with beans.

24. **dignum**, etc.: *i.e.* Horace also recognizes the value of the gift, and will show gratitude in proportion.

25. **quodsi**, etc.: *i.e.* yet if the gift is to constitute a claim to incessant attendance, the poet must have back his lost youth, whose vigor made such attendance possible. This, of course, cannot be, and he proceeds by the use of a fable to assert delicately that he cannot by any munificence be bound to lose his independence, and would rather resign all than be fattened as a humble dependent, or be forced to activity against his will.

27. **dulce loqui**: cf. *Od.* I. 22. 23. The inf. as a noun is colloquial.

28. **Cinarae**: cf. *Od.* IV. 1. 3; IV. 13. 22; *Epist.* I. 14. 32.

29. **volpecula**: the substitution of **nitedula** (Bentley) is unnecessary, inasmuch as old fables are often regardless of natural history. Cf. The Fox and the Grapes.

34. **si compeller**, etc.: *i.e.* if your demands are to be understood in the sense of the remark of the weasel, I give up all your gifts.

35. **somnum**: *i.e.* the idleness of a mere pampered dependent.

36. **otia**, etc.: *i.e.* the freedom to pursue my own vocations uninterrupted.

37. **saepe verecundum**, etc.: *i.e.* yet from my former conduct you can see how much it would cost me to give up this relation; but I value my independence more, and would abandon the gift if it brings obligations for which I am unfitted, and so becomes an unsuitable gift, like horses to Telemachus. — **verecundum**: *modest and respectful*, showing that his present attitude is not a mere wilful impertinence, or the arrogance of a spoilt favorite.

Digitized by Google

inspice si possum donata reponere laetus.
Haud male Telemachus, proles patientis Vlixi:
'Non est aptus equis Ithace locus, ut neque planis
porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.'
Parvum parva decent: mihi iam non regia Roma,
sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
clarus, ab officiis octavam circiter horam
dum redit atque foro nimium distare Carinas
iam grandis natu queritur, conspexit, ut aiunt,
adrasum quendam vacua tonsoris in umbra
cultello proprios purgantem leniter ungues.
'Demetri' (puer hic non laeve iussa Philippi
accipiebat), 'abi; quaere et refer, unde domo, quis,
cuius fortunae, quo sit patre quove patrono.'
It redit et narrat Volteium nomine Menam,

40. **Telemachus**: cf. *Odys.* IV. 601. — **patientis**: cf. πολύτλας, πολυτλήμων, *laboriosus* (*Epod.* XVII. 16).

44. **parvum**, etc.: cf. I. 3. 28. — **parva decent**: *i.e.* the humble life of the country remote from courts, as opposed to the splendor to be enjoyed in the society of Mæcenas at Rome, fit the poet better, as a man of humble aspirations.

45. **vacuum**, *deserted*, as opposed to the populous city. — **imbelle**: *peaceful*, in reference to its luxurious idleness.

46. **strenuus**, etc.: the anecdote illustrates the readiness with which Horace would abandon his claims to the munificence of Mæcenas if it is to be bought by the sacrifice of his valued freedom from care. — **Philippus**: L. Marcius, cos. B.C. 91, famous as an orator. Cicero says of him, *multae facetiae* (in his orations); and, *erat . . . in altercando cum aliquo aculeo et maledicto facetus.* Cic. *Brut.* 47. 173.

47. **ab officiis**: pleading causes in the Forum or the like.

48. **Carinas**: the narrow ridge on which now stands the church of S. Pietro in Vincoli. It was not far from the Forum, and was occupied like other heights around the Forum by the houses of wealthy citizens. The seeming distance is only the effect of Philippus' age and the steep ascent.

50. **tonsoris**, etc.: all such trades were carried on in little open booths (**tabernae**).

51. **leniter**, etc.: the magistrate is doubtless attracted by the careless ease and contentment of this humble man of the people, and wishes to see what stuff he is made of.

54. **quo patre quove patrono**: *i.e.* if born free, who his father was,

Digitized by Google

praeconem, tenui censu, sine crimine, notum
et properare loco et cessare, et quaerere et uti,
gaudentem parvisque sodalibus et lare certo
et ludis et post decisa negotia campo.
'Scitari libet ex ipso quodcumque refers; dic
ad cenam veniat.' Non sane credere Mena;
mirari secum tacitus. Quid multa? 'Benigne,'
respondet. 'Neget ille mihi?' 'Negat improbus, et te
neglegit aut horret.' Volteium mane Philippus
vilia vendentem tunicato scruta popello
occupat et salvere iubet prior. Ille Philippo
excusare laborem et mercennaria vincla,
quod non mane domum venisset, denique quod non
providisset eum. 'Sic ignovisse putato
me tibi, si cenas hodie mecum.' 'Vt libet.' 'Ergo
post nonam venies: nunc i, rem strenuus auge.'
Vt ventum ad cenam est, dicenda tacenda locutus

or, if a freedman (in which case he would be *filius nullius*), by whom he had been enfranchised.

56. **praeconem**: an auctioneer. Cf. v. 65. — **loco**: *i.e.* at proper times.

58. **lare certo**: *i.e.* he had a house of his own.

59. **ludis**, etc.: devoted to the ordinary amusements of the people. — **campo**: the Campus Martius, the field where athletic exercises took place, which were attended by a crowd of spectators. Cf. I. 18. 53.

62. **mirari**, etc.: doubtless suspecting some trick in so incredible an invitation. The magnate must want something of him. Hence his refusal. — **benigne**: cf. v. 16.

64. **neglegit**, *doesn't care for*. — **horret**, *is afraid of*. — **mane**: the next day Philippus goes himself to get the explanation of such a strange refusal.

65. **tunicato**: men of social standing wore the toga abroad, much as we wear a coat. — **popello**: diminutive of disparagement, "the common people in their shirt-sleeves."

66. **occupat**, *surprises*, *i.e.* he speaks to him first without waiting for a natural respectful salutation, which would be in accordance with their positions in society.

67. **laborem**: the natural etymological construction of **excusare**, (*make an excuse of something*). — **mercennaria**, *of his trade*.

68. **mane**: *i.e.* for the morning call, or *salutatio*.

69. **providisset**: *i.e.* instead of being spoken to first. — **sic**, *on this condition* (so, and so only).

72. **dicenda tacenda locutus**: the fellow warmed with wine puts no restraint upon his tongue.

Digitized by Google

tandem dormitum dimittitur. Hic ubi saepe
occultum visus decurrere piscis ad hamum,
mane cliens et iam certus conviva, iubetur
rura suburbana indictis comes ire Latinis.
Impositus mannis arvum caelumque Sabinum
non cessat laudare. Videt ridetque Philippus,
et sibi dum requiem, dum risus undique quaerit,
dum septem donat sestertia, mutua septem
promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus, ultra
quam satis est, morer, ex nitido fit rusticus atque
sulcos et vineta crepat mera, praeparat ulmos,
immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
spem mentita seges, bos est enectus arando,
offensus damnis media de nocte caballum
arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
'durus,' ait, 'Voltei, nimis attentusque videris
esse mihi.' 'Pol, me miserum, patrone, vocares,
si velles, inquit, verum mihi ponere nomen.

75. **mane cliens**: at the *salutatio*, — **certus**, *never failing*.

76. **indictis . . . Latinis**: at the great festivals all public business was stopped, and the dignitaries generally sought the opportunity to retire into the country for rest. — **comes**, etc.: the fellow is now transformed from the careless, independent citizen to a regular humble companion.

77. **impositus**, etc.: in the *raeda*, or travelling-carriage.

78. **videt**, etc.: *i.e.* Philippus sees the change in the character of his companion, his growing ambition and discontent.

79. **requiem**: *diversion*, in seeing how he would behave in his new condition. — **risus**: *i.e.* he knew that the fellow's behavior would be ridiculous, and wished to enjoy the spectacle. — **dum, . . . quaerit**: equivalent to a present participle, as often.

83. **nitido**: *i.e.* well fed, and well cared for, as even the poorer classes would be in the city. — **rusticus**: *i.e.* in the rough garb and with the coarse fare of the country.

84. **mera**, *nothing but*. — **ulmos**: on which to train his vines.

85. **immoritur studiis**, *he works himself to death*.

92. **miserum**: instead of **durus**.

Digitized by Google

Quod te per genium dextramque deosque Penates
obsecro et obtestor, vitae me redde priori.'
Qui semel adspexit, quantum dimissa petitis
praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

VIII.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret quid agam, dic multa et pulchra minantem
vivere nec recte nec suaviter; haud quia grando
contuderit vitis oleamque momorderit aestus,
nec quia longinquis armentum aegrotet in agris;
sed quia mente minus validus quam corpore toto
nil audire velim, nil discere, quod levet aegrum;
fidis offendar medicis, irascar amicis,
cur me funesto properent arcere veterno;
quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec ut valeat, quo pacto rem gerat et se,
ut placeat iuveni percontare utque cohorti.
Si dicet 'recte,' primum gaudere, subinde

96. **qui semel**, etc.: the moral of the anecdote as given by Horace.

98. **metiri**, etc.: *i.e.* and not get himself into a place which is not fitted for him.

EPISTLE 8. A friendly epistle to a literary friend of Horace, otherwise unknown, in which he complains of his own dissatisfied and restless spirit.

2. **rogata**: *i.e.* in answer to his supposed inquiries. — **comiti**: cf. notes to *Sat.* I. 5. — **Neronis**: Tiberius; cf. I. 3. 2.

3. **multa**, etc.: cf. *Sat.* II. 3. 9.

4. **haud quia**, etc.: *i.e.* not on account of the ills to which the wealthy man is exposed.

6. **longinquis**, etc.: the wealthy Romans pastured great herds of cattle on the public lands throughout Italy, paying a small hire to the state (*scriptura*).

7. **mente minus validus**: cf. I. 6. 29, I. 2. 33 *seq.*, I. 1. 102, and many other passages where diseases of the soul are referred to.

12. **ventosus**, *fickle as the wind.*

14. **iuveni**: Tiberius. — **cohorti**: *i.e.* **amicorum**, his *fellows.*

15. **gaudere**, *say you are glad to hear it*, as Horace himself would say **gaudeo.**

Digitized by Google

praeceptum auriculis hoc instillare memento:
'ut tu fortunam, sic nos te, Celse, feremus.'

IX.

Septimius, Claudi, nimirum intellegit unus,
quanti me facias: nam cum rogat et prece cogit,
scilicet ut tibi se laudare et tradere coner,
dignum mente domoque legentis honesta Neronis;
munere cum fungi propioris censet amici,
quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
sed timui, mea ne finxisse minora putarer,
dissimulator opis propriae, mihi commodus uni.
Sic ego maioris fugiens opprobria culpae
frontis ad urbanae descendi praemia. Quodsi
depositum laudas ob amici iussa pudorem,
scribe tui gregis hunc et fortem crede bonumque.

17. **fortunam**: here of good fortune, in reference to his acceptability to his patron and his companions.

EPISTLE 9. A letter of recommendation of a friend Septimius, to Tiberius, such as were very common among the Romans (see Cic. *ad Fam.* II. 14; Plin. IV. 4).

4. **legentis**, *selecting*. — **honesta**, *honorable friends*, but made more general by the use of the neuter.

5. **munere**, etc.: the poet while asking what can properly be asked only by an intimate friend, delicately waives any claim of such intimacy. The tone certainly implies a want of confidence in the generosity of Tiberius. One can hardly imagine a Mæcenas addressed with such caution.

8. **finxisse**, etc.: *i.e.* he feared he should be charged with refusing because he wanted all the good things himself, and to have made an excuse of his want of intimacy.

9. **dissimulator**, *disparaging*. — **commodus**, etc.: *i.e.* using his influence in his own behalf alone.

11. **frontis** cf the slang "cheek." — **urbanae**, *of the astute man of the world* (who is free from the modesty of the simple countryman). — **descendi**, *have descended*, as one may be said to descend when having recourse to a less worthy action. — **praemia**, *privileges*, that which the impudence of the man of the world allows him to seek to gain.

13. **gregis**: *i.e.* **cohortis amicorum**. The construction is that of the predicate genitive. — **fortem bonumque**: cf. *Sat.* II. 5. 64 and note; and *Od.* IV. 4. 29.

Digitized by Google

X.

Vrbis amatorem Fuscum salvere iubemus
ruris amatores, hac in re scilicet una
multum dissimiles, at cetera paene gemelli:
fraternis animis quicquid negat alter, et alter;
adnuimus pariter vetuli notique columbi.
Tu nidum servas; ego laudo ruris amoeni
rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui,
quae vos ad caelum effertis rumore secundo,
utque sacerdotis fugitivus liba recuso;
pane egeo iam mellitis potiore placentis.
Vivere naturae si convenienter oportet
ponendaeque domo quaerenda est area primum,
novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura

EPISTLE 10. This epistle, addressed to the poet's friend Aristius Fuscus (cf. *Od.* I. 22; *Sat.* I. 9. 61, I. 10. 83), is in praise of the country as superior to the city as an abode of content and moral health.

2. **amatores**: the plural of one person, as usual with the pronoun of the first person in Latin.

4. **negat**: the construction is ungrammatical, throwing in the third person as a parenthesis where the first person plural would be either untrue or else clumsy.

8. **quid quaeris**: like **quid multa**, etc., transferring, however, the person from the speaker to the one addressed: "Why do you ask more," instead of "Why should I say more." — **vivo**: *i.e.* I enjoy true life. — **regno**: *i.e.* have the freedom of a king.

9. **rumore secundo**, *with shouts of applause.*

10. **fugitivus**, etc.: in the usual manner, the figure is identified with the object. — **liba**: the favorite offerings of the common people, of which in the house of the priest the slave, now a runaway, has had his fill. Like him, Horace has enjoyed the luxuries of the city to his satisfaction, and is glad to be rid of them.

11. **pane**: *i.e.* some more solid food. — **iam**: *i.e.* now that he has had enough of the delights of the city.

12. **vivere**, etc.: the Stoic rule of life, *ὁμολογουμένως τῇ φύσει ζῆν*, is here used more or less jocosely by Horace in a double sense, to include also material as well as spiritual life.

Digitized by Google

leniat et rabiem Canis et momenta Leonis,
cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
laudaturque domus longos quae prospicit agros.
Naturam expellas furca, tamen usque recurret
et mala perrumpet furtim fastidia victrix.

Non, qui Sidonio contendere callidus ostro
nescit Aquinatem potantia vellera fucum,
certius accipiet damnum propiusve medullis,
quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
mutatae quatient. Si quid mirabere, pones

16. **rabiem canis**: *Sat.* I. 7. 25; *Od.* I. 17. 17; and *Sat.* II. 5. 39. — **momenta leonis**, *the fury of the ramping lion*, as if the lion were roused to fierce activity by the arrival of the sun.

19. **Libycis**: *i.e.* of marble from Numidia. — **lapillis**: referring to the mosaic pavements of the great Roman houses.

21. **trepidat**: of the broken course of the brook as it seems to bustle over the stones.

22. **nempe**, *why!* — **nutritur**, etc.: *i.e.* even amid the splendor of the city, the rich endeavor to imitate rural beauties, thus admitting the superiority of the country.

24. **naturam**: *i.e.* the natural instinct of preference for the country. — **expellas**, etc.: proverbial. — **recurret**: as indicated by the words beginning with **nempe**.

25. **mala fastidia**, *affected disdain.*

26. **non qui**, etc.: the material aspect of the subject is here connected with the spiritual, through the false and unnatural preference for artificial life shown by the lover of city splendor. Such a person is deceived by glare, and has no true estimate of the relative value of things, and he is here compared to a dealer in stuffs who is no judge of his merchandise.

26. **Sidonio ostro**: the real Tyrian purple which was of the most value. — **contendere**, *compare*, so as to decide on their value.

27. **Aquinatem fucum**: a lichen which made an imitation of the real purple.

28. **propius medullis**, *coming closer home.*

29. **vero falsum**: in a moral sense, the true goods of life from the false; hence the statement in v. 30.

31. **mirabere**: cf. **nil admirari**, I. 6. 1.

Digitized by Google

invitus. Fuge magna; licet sub paupere tecto
reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
pellebat, donec minor in certamine longo
imploravit opes hominis frenumque recepit.
Sed postquam victor violens discessit ab hoste,
non equitem dorso, non frenum depulit ore.
Sic qui pauperiem veritus potiore metallis
libertate caret, dominum vehet improbus atque
serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
si pede maior erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
nec me dimittes incastigatum, ubi plura
cogere quam satis est, ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
excepto quod non simul esses, cetera laetus.

33. **amicos**: *i.e.* courtiers, favorites.

34. **cervus**, etc.: this fable of Æsop (cf. Phædrus IV. 4; Aristot. *Rhet.* II. 20) continues the moral application of the discourse, as explained in v. 39.

34. **communibus herbis**, *from their common pasture.*

37. **violens**: like **ferox**, of confident, exultant strength.

40. **dominum**: *i.e.* the attachment to luxury in which riches become a necessity.

42. **non conveniet**: *i.e.* being either too great for his condition, or too meagre.

43. **uret**, *will gall.*

44. **laetus**: including both happiness and contentment.

45. **nec me**, etc.: in return for Horace's advice, Aristius is requested to do the like for him in turn.

47. **imperat aut servit**: *i.e.* it rules unless it is enslaved; cf. I. 1. 62.

48. **tortum**: simply *strained;* the natural composition of the rope, as it is held by the leader, makes the epithet a really descriptive one, though it is often used merely for ornament. — **digna**: *i.e.* it ought to be led rather than the leader. The figure is, of course, derived from leading an animal.

49. **haec tibi**, etc.: the poet humorously shows by the date of his letter the perfect repose which he is himself enjoying. — **dictabam** (epistolary imperfect): *i.e.* not even writing with his own hand. — **putre**, *mouldering.* The temple itself is unoccupied and in decay,

Digitized by Google

XI.

Quid tibi visa Chios, Bullati, notaque Lesbos,
quid concinna Samos, quid Croesi regia Sardis,
Smyrna quid et Colophon? Maiora minorane fama?
Cunctane prae campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una? 5
An Lebedum laudas odio maris atque viarum?
Scis Lebedus quid sit; Gabiis desertior atque
Fidenis vicus: tamen illic vivere vellem,
oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem. 10

and so presents a picture of inactivity. — **Vacunae**: a Sabine deity, either really a god of vacations (*vaco*), or mistakenly supposed to be such. For the form, cf. *Fortuna, Portunus*. The character of the goddess heightens the picture of idleness.

50. **laetus**: no doubt with an allusion to the contentment which he recommends to Fuscus in v. 44.

EPISTLE XI. The Bullatius to whom this epistle is addressed is not otherwise known. He appears to have been for some reason travelling for pleasure in Asia Minor in the same manner as we now visit European cities. Horace takes occasion to express as a contrast to the love of foreign lands his own impatience of the evils of the transit and his preference for home.

1. **quid tibi**, etc.: amounting merely to "how did you like?" For the use of **quid**, cf. *Sat.* I. 6. 55. — **nota**, *famous*.

2. **concinna**, *well built*, probably alluding to the regularity of its buildings, such as is often admired in the newer Paris. — **regia**, *royal abode*. — **Sardis**: Σάρδεις.

3. **maiora**: for the gender, cf. **quid**, v. 3.

4. **prae campo**, etc.: *i.e.* in comparison with the scenes of home. — **sordent**, etc.: the three questions are: "Do you prefer your native home, or would you desire to live in one of these famous and wealthy cities, or, finally, do you find the meanest place attractive after the discomforts of travel?" As for himself, Horace goes on to say, he would rather live in the most wretched old town than cross the sea even to get home. The poet's dislike of the sea appears also in *Od.* I. 3 and II. 6. 7.

7. **Gabiis, Fidenis**: these towns, once famous, fell into decay after being captured by the Romans, and became almost proverbial for desolation. Cf. Juv. VI. 56 and X. 100.

8. **vellem**: the contrary-to-fact condition implied is, 'if it were my case,' or 'I were there,' or the like.

9. **obliviscendus**: apparently in the sense of a present passive participle, a signification which this form must earlier have had (Gr. § 296, note).

10. **Neptunum**, etc.: the kernel is in the **procul e terra**. He would live there forever, and look

Digitized by Google

Sed neque qui Capua Romam petit, imbre lutoque
adspersus volet in caupona vivere; nec qui
frigus collegit, furnos et balnea laudat
ut fortunatam plene praestantia vitam;
nec, si te validus iactaverit Auster in alto,
idcirco navem trans Aegaeum mare vendas.
Incolumi Rhodos et Mitylene pulchra facit, quod
paenula solstitio, campestre nivalibus auris,
per brumam Tiberis, Sextili mense caminus.
Dum licet ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu quamcumque deus tibi fortunaverit horam
grata sume manu, neu dulcia differ in annum,

at the sea from a safe distance. Cf. Lucr. II. 1.

11. **sed neque qui**, etc.: *i.e.* the following six lines are connected in thought with the third branch of the question (v. 6). The parenthesis vs. 7–10 expresses only Horace's own feelings about sea-voyages, and he continues his advice in another strain. "Even Lebedus may seem agreeable to you after a voyage, but that ought not to warp your judgment of these places as a permanent residence, just as in the three cases mentioned in vs. 11–16, one ought not to conclude that the momentary relief insures permanent happiness." To the sound philosopher (cf. v. 17 *seq.*), the beauties of foreign cities are mere incumbrances, only a nuisance and hindrance.

12. **volet . . . vivere**: *i.e.* even though the inn affords him a temporary relief, he would not wish to pass his life there.

13. **frigus collegit**, *has become stiff with cold*, not of catching cold, or of a chill as a morbid condition.

15. **iactaverit**, etc.: of the *mercator's* outward voyage.

16. **navem**, etc.: he wouldn't sell his ship and stay abroad forever.

18. **paenula**, etc.: each of these four things is directly the opposite of what one would want under the supposed circumstances. The paenula (*overcoat?*) was a heavy cloak for rough weather. — **campestre**: a mere clout worn during exercise, "circus trunks."

19. **Tiberis**: *i.e.* a bath therein. — **caminus**: cf. *Sat.* I. 5. 81.

20. **dum licet**, etc.: *i.e.* as long as I can help it, I will not travel, but I will enjoy these cities at a distance.

22. **tu**, etc.: "Do you, wherever you are, and whatever enjoyments you may have, seize the pleasure of the moment with gratitude, without losing the present by constantly expecting enjoyment in the future. Thus you will be able to be happy in any place." For, as the poet goes on, happiness is not to be found in change of place, nor in effort to attain it, but it is in our state of mind. It is at Rome or in the meanest village if you know how to find happiness.

Digitized by Google

ut quocumque loco fueris vixisse libenter
te dicas. Nam si ratio et prudentia curas,
non locus effusi late maris arbiter aufert,
caelum, non animum, mutant qui trans mare currunt.
strenua nos exercet inertia ; navibus atque
quadrigis petimus bene vivere ; quod petis, hic est,
est Vlubris, animus si te non deficit aequus.

XII.

Fructibus Agrippae Siculis, quos colligis, Icci,
si recte frueris, non est ut copia maior
ab Iove donari possit tibi. Tolle querellas ;
pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
divitiae poterunt regales addere maius.

25. **ratio**, *a settled plan of life.*

26. **arbiter**, *commanding;* but the word is really here used in its old sense of *witness.* — **aufert** : *i.e.* visiting such places to enjoy the beauty of the landscape does not relieve the troubles of mind.

27. **caelum**, etc. : for a diluted version of this line, see Sen. *Ep.* 28.

28. **strenua** : referring to the strenuous efforts of the idle to amuse themselves. The connection is : though hurrying from place to place does not give us distraction, yet we continue to run after it with bustling activity. — **navibus** : *i.e.* by voyaging by sea.

29. **quadrigis** : *i.e.* by travel on land. — **hic**, *at home*, without going away for it.

30. **Vlubris** : *i.e.* in the meanest deserted village, without going to famous cities. — **animus . . . aequus** : the even temper (ἀπαθία) of the philosopher.

EPISTLE 12. This epistle is evidently an answer to one of Iccius, in which he had complained of the position which he held in Sicily as manager of the estates of Marcus Agrippa, and of his fortunes generally. For Iccius' character, cf. *Od.* I. 29, also addressed to him. His service under Ælius Gallus there referred to must have failed of yielding the desired wealth, as in fact we know that the expedition on which he went met with disaster. The two compositions addressed to Iccius give us a hint at the careers open to a young man trying to get on in life at Rome, and the success with which they were pursued.

2. **si recte**, etc. : there are two reasons given why Iccius should not complain. First, if he knows how to enjoy the material advantages of his position, living well and keeping good health, riches could give him no more. Second, if, on the other hand, he lives simply and frugally though abundance is accessible to him, he would desire no

Digitized by Google

Si forte in medio positorum abstemius herbis
vivis et urtica, sic vives protinus, ut te
confestim liquidus Fortunae rivus inauret;
vel quia naturam mutare pecunia nescit,
vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
cultaque, dum peregre est animus sine corpore velox,
cum tu inter scabiem tantam et contagia lucri
nil parvum sapias et adhuc sublimia cures:
quae mare compescant causae; quid temperet annum;
stellae sponte sua iussaene vagentur et errent;
quid premat obscurum lunae, quid proferat orbem;
quid velit et possit rerum concordia discors;

more even in the midst of wealth, in which case a fortune would do him no good.

7. **in medio positorum**, *what is ready at hand*, *i.e.* the abundance of Agrippa's house.

8. **urtica**, cf. Plin. *H. N.* XXI. 15. 93. — **ut**: concessive.

10. **vel quia**, etc.: *i.e.* your nature is such that money wouldn't spoil it, and besides, your philosophical studies have given you true views of virtue and all other goods.

12. **miramur**, etc.: an indirect proof of the philosophical enthusiasm of Iccius, and so still more indirectly of the truth of v. 11. — **Democriti**: the great atomist of Abdera, the Laughing Philosopher, of whom the story was told alluded to in v. 12. Cf. *Democritus ut quam minime animus a cogitationibus abduceretur patrimonium neglexit, agros deseruit incultos*, Cic. *de Fin.* V. 29. 87.

14. **inter scabiem**, etc.: *i.e.* the times of Democritus were less worldly than our own, and hence it is a stronger proof of devotion to philosophy when you study such themes amid the present race for wealth than when Democritus did so.

15. **nil parvum**, etc., *study no petty wisdom*, *i.e.* are not drawn away from lofty themes to the petty interests of the day. — **sublimia**, *celestial themes* (τὰ μετέωρα), *i.e.* the study of the heavens, pure science, the questions enumerated below.

16. **mare compescant**: *i.e.* control the waves.

17. **iussaene**: whether there is any law in their movement as natural bodies, or whether they are directed by mechanical forces, untrammelled by law.

18. **obscurum**: a kind of predicate adjective belonging only with **premat**.

19. **quid velit**: *i.e.* what it means, or aims at. — **possit**: *i.e.* what are the limits of its power, as the question is spoken of in Lucretius, *quid fieri possit et quid non*, particularly, no doubt, in reference to the influence of celestial phenomena on human affairs. — **concordia discors**, *the dissentient harmony*, *i.e.* various in manifestation, but joined in a common plan; cf. v. 20.

Digitized by Google

Empedocles an Stertinium deliret acumen.
Verum seu piscis seu porrum et caepe trucidas,
utere Pompeio Grospho et si quid petet ultro
defer: nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; ius imperiumque Phraates

20. **Empedocles** (444 B.C.): the first great natural philosopher who referred all things to natural causes, excluding intelligence from any share in natural events. — **Stertinium**: taken jocosely as a type of the Stoic philosopher, who assigned an intelligent will (λόγος) to the universe. Cf. *Sat.* II. 3. 33. — **acumen**: cf. *virtus Scipiadae*, *Sat.* II. 1. 72.

21. **verum seu**, etc.: returning to the idea in vv. 5–8. — **piscis**: as a type of good living, fish being bought in the market, and so regarded as a luxury. — **porrum et caepe**: as examples of frugal fare, cf. **herbis et urtica**, vs. 7, 8. — **trucidas**: a jocose use of an inappropriate word.

22. **utere**, etc.: *i.e.* whichever course of life you take, either of enjoying the good things, or of suppressing the desire for them like a philosopher, don't forget to cultivate my friend Grosphus, etc. — **Grospho**: a friend of the poet having estates in Sicily. Cf. *Od.* II. 16. — **petet**: Iccius would probably have favors to grant as manager of the estates of Agrippa. The two estates were probably contiguous. — **ultro**, *freely*, *i.e.* go beyond his request.

23. **verum**: cf. *Sat.* II. 3. 312, note.

24. **vilis**: *i.e.* only costing the outlay of a small favor. — **amicorum**: objective genitive. — **annona**, *the price*, properly the year's crop. Here the idea is that friends are to be bought at a cheap rate when good men need anything, — a little with grateful people goes a great way. Cf. *νῦν διὰ τὰ πράγματα εὐωνοτάτους ἔστι φίλους ἀγαθοὺς κτήσασθαι*, Xen. *Mem.* II. 40. 4.

25. **tamen**: *i.e.* though my letter has been taken up with other matters than news, the usual theme of letters, yet, etc. — **quo loco**: an almost proverbial expression (hence without the in), doubtless derived from military usage. Cf. Virg. *Æn.* II. 322. — **Romana res**, *affairs at Rome*, but with a different idea underlying it, inasmuch as all the interests and circumstances of the state as a whole are summed up in this one expression.

26. **Cantaber**, etc.: the Cantabrians were conquered by an expedition under Agrippa, B.C. 20. In the same year the expedition of Tiberius referred to in *Ep.* I. 3, conquered and caused the death of Artaxias, who was hostile to the Romans, and set Tigranes on the throne of Armenia. Cf. Tac. *Ann.* II. 3.

27. **Phraates**: in the same year, B.C. 20, the king of the Parthians, apparently alarmed by the progress of the Roman arms, sought peace of the Romans and restored the standards taken in the great defeats of Crassus and Antonius (B.C. 53 and 36).

Digitized by Google

Caesaris accepit genibus minor ; aurea fruges
Italiae pleno defundit Copia cornu.

XIII.

Vt proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
si validus, si laetus erit, si denique poscet ;
ne studio nostri pecces, odiumque libellis
sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
abicito potius quam, quo perferre iuberis,
clitellas ferus impingas Asinaeque paternum
cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas ;
victor propositi simul ac perveneris illuc,
sic positum servabis onus, ne forte sub ala

28. **genibus minor**, *suppliant on his knees;* the construction is that of the degree of difference. — **aurea**, etc.: merely telling of a bountiful harvest.

EPISTLE 13. This epistle was undoubtedly intended to accompany some production of the poet sent to Augustus, though it is in form addressed to the messenger. There is in the tone an extreme diffidence and fear of boring the foremost man of the world, which gives a hint at the reason why Horace so long declined to address any of his works to the emperor. Cf. *Ep.* II. 1. Introd.

1. **proficiscentem**: probably from some country resort, where Horace was at the time.

2. **signata**: merely made into a packet. — **Vini**: Vinius Asella (Porphyrio), or C. Vinius Fronto (Acron), otherwise unknown, some humble friend of the poet.

3. **si validus**, etc.: *i.e.* the bearer is to consider the health, spirits, and even the desire of the great man.

4. **studio nostri**, *from zeal in my behalf.* — **pecces**: *i.e.* by importunity. Cf. **opera, vehemente**, and **sedulus** (*over-earnest*).

6. **si te forte**, etc.: the poet, with a jocose allusion to the name of the messenger, warns him against too great haste in performing his task.

9. **fabula**: cf. *Epod.* 11. 8.

10. **viribus**, etc.: *i.e.* hasten as much as you like on the way, but upon arriving show your grace, and avoid clumsy behavior which might offend the fastidious court.

12. **sic**: correlative with **ne**. — **ne**: instead of **ut non**, as often with **ita**, where the clause which is a result may also be regarded as a purpose. Probably the construction is to be explained as a paratactic description of the **sic** given in the

Digitized by Google

fasciculum portes librorum ut rusticus agnum,
ut vinosa glomus furtivae Pyrria lanae,
ut cum pileolo soleas conviva tribulis.
Ne vulgo narres te sudavisse ferendo
carmina, quae possint oculos aurisque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale; cave ne titubes mandataque frangas.

XIV.

Vilice silvarum et mihi me reddentis agelli,
quem tu fastidis habitatum quinque focis et
quinque bonos solitum Variam dimittere patres,
certemus, spinas animone ego fortius an tu

form of a command. "In this way, namely, don't carry, etc." — **sub ala**, etc.: the three ways of carrying the packet under his arm, which he is to avoid, are (*a*) the awkward vigor of the rustic who fears his burden may escape; (*b*) the timid concealment of the slave who fears discovery; and (*c*) the tight grip of the humble guest on his hat and sandals, who is dazed by the unaccustomed splendor.

14. **Pyrria**: said to be a slave in a comedy of Titinius.

15. **pilleolo, soleas**: the humble guest, having no slave, would carry his own out-door costume.

16. **ne volgo**, etc.: the messenger is also warned against babbling on the way and boasting of the value and importance of his mission.

18. **oratus**: *i.e.* with questions as to his mission.

19. **cave**: retaining the short final syllable of comedy, and doubtless also of conversation; *cf.* **caueas (cave ne eas)**. — **frangas**: returning to the play upon the name of the messenger. As his wares are not fragile, the meaning must be general.

EPISTLE 14. This epistle is in form addressed to the poet's steward, but is really a kind of apologue of which the moral is an exhortation to contentment and to a life suited to one's nature. It is doubtless founded on some actual complaints of the steward.

2. **fastidis**: probably on account of its small proportions and its dulness. — **habitatum**: *i.e.* though it is not so small, after all. — **quinque focis**, etc.: *i.e.* families, tenants of the poet.

3. **Variam**: the market town of the neighborhood. — **dimittere**: probably to the meetings of the *pagani* for civil or religious purposes. Each *pagus* or territorial division formed a commune with corporate privileges and common religious rites.

4. **certemus**, *let us try*, *i.e.* in a kind of wager, to decide which of us does his duty best in his domain, Horace in self-improvement, or the steward in husbandry.

Digitized by Google

evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,
fratrem maerentis, rapto de fratre dolentis
insolabiliter, tamen istuc mens animusque
fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum;
cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
in culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
nunc urbem et ludos et balnea vilicus optas;
me constare mihi scis et discedere tristem,
quandocumque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter

5. **res**: *i.e.* the farm.

6. **me**, etc.: a confession of the poet's own weakness, opposed to the **tu** in v. 14. At the same time Horace justifies himself as consistent in his desire for a quiet life in the country; cf. v. 16. — **quamvis**, etc.: *i.e.* though I am detained in the city, yet my heart is there in the country. — **Lamiae**: possessive genitive. — **pietas**: the fraternal affection which causes Lamia to mourn for his brother. — **cura**: *i.e.* his trouble or sorrow. — **moratur**: on account of Horace's duty to console him. The person referred to is the same friend of the poet, L. Ælius Lamia, mentioned in *Od.* I. 26 and addressed in III. 17.

7. **maerentis**: of external mourning. — **dolentis**: of inward sorrow. Cf. Cic. *ad Att.* XII. 28 *maerorem minui, dolorem nec potui nec si possem vellem.*

8. **mens animusque**, *my mind and heart*, thoughts and desires.

9. **amat**, *longs;* cf. *Od.* III. 9. 24. — **spatiis**, *the open field*, properly the race course, shut off by the barriers (**claustra**) in front of the *carceres*, or stalls in which the horses were confined till the word was given. — **obstantia**, *which bar*, by a change of point of view governing **spatiis**, instead of that which is really barred.

12. **causatur**, *finds fault with;* properly, assigns as the cause.

14. **tu**, etc.: *i.e.* you also are discontented, and with less consistency than I, for you were equally unsatisfied in the city. — **mediastinus**, *a man of all work*, in the city house. — **tacita**: *i.e.* you looked upon it as such a boon that you hardly dared express the wish aloud.

15. **ludos et balnea**: delights of the city.

16. **me**, etc.: but I am consistent with myself.

18. **non eadem**, etc.: *i.e.* while I should be glad to be always in the country, you are dissatisfied as soon as you get there; and the cause of this difference is that we have different views of the pleasures of life. You have no care for rural beauties,

Digitized by Google

meque et te. Nam quae deserta et inhospita tesqua
credis, amoena vocat mecum qui sentit, et odit
quae tu pulchra putas. Fornix tibi et uncta popina
incutiunt urbis desiderium, video, et quod
angulus iste feret piper et tus ocius uva,
nec vicina subest vinum praebere taberna
quae possit tibi, nec meretrix tibicina, cuius
ad strepitum salias terrae gravis. Et tamen urgues
iampridem non tacta ligonibus arva, bovemque
disiunctum curas et strictis frondibus exples.
Addit opus pigro rivus, si decidit imber,
multa mole docendus aprico parcere prato.

Nunc age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
quem scis immunem Cinarae placuisse rapaci,
quem bibulum liquidi media de luce Falerni,
cena brevis iuvat et prope rivum somnus in herba.
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam

but prize only the pleasures of appetite.

23. **piper et tus**: which of course cannot be grown in Italy, but only in tropical climates.

25. **nec meretrix**, etc.: *i.e.* you complain that you have no relaxation, though your labor is of the hardest.

26. **urgues**, *you contend with*, implying the difficulty of the task.

27. **non tacta**, etc.: and so requiring more labor on account of previous neglect. — **bovem**, etc.: *i.e.* and have the cattle to care for besides.

28. **frondibus**: anciently used for fodder. Cf. Virg. *Ecl.* IX. 61.

31. **nunc age**, etc.: *i.e.* now look more deeply to see precisely why we differ.

32. **quem tenues**, etc.: *i.e.* the fact is I am getting old, and the pleasures I once enjoyed I care for no more. — **tenues**, *fine-spun*, as opposed to the coarse cloth that satisfies him now. He was sufficiently handsome then to justify personal adornment.

33. **immunem**, *with empty hands*, by his own personal charms. — **rapaci**: *i.e.* not usually thus pleased.

34. **media de luce**: cf. *Od.* I. 1. 20.

35. **cena brevis**: *i.e.* without many courses.

36. **nec lusisse pudet**: *i.e.* he is not ashamed of these indulgences, because they were suited to his age.

37. **istic**, *there*, in the country, where you are. — **obliquo**: of the glance of envy, which was anciently

Digitized by Google

limat, non odio obscuro morsuque venenat;
rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis,
horum tu in numerum voto ruis; invidet usum
lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos piger optat arare caballus.
Quam scit uterque libens censebo exerceat artem.

XV.

Quae sit hiems Veliae, quod caelum, Vala, Salerni,
quorum hominum regio et qualis via (nam mihi Baias

supposed to have a magic influence, to the injury of the object.

38. **morsu**: alluding to slander, under the figure of the serpent's tooth.

39. **rident**, etc.: *i.e.* instead of envy, I only excite a smile at my efforts at husbandry.

40. **cum servis**, etc.: here Horace returns to the tastes of his steward, and so closes with the theme of discontent and an exhortation against it. — **diaria**, *the measured rations*, instead of the unlimited food of the country; cf. v. 42.

41. **usum**, etc.: which, to the steward of the farm, would be free, not measured out like the city rations.

42. **argutus**, *shrewd*, knowing well which was the better condition.

43. **optat . . . bos**, etc., *so the lazy ox desires*, etc.

44. **quam scit**, etc.: *but let each, I should say*, etc.; alluding to the common proverb, *Quam quisque norit artem in hac se exerceat* (Cic. *Tusc.* I. 18. 41. For the Greek, see Aristoph. *Wasps*, 1431), which he here applies to the ox and the horse, and through them to the country and city slave, particularly the former.

EPISTLE 15. To a letter of inquiry, addressed to a friend, Numonius Vala, in regard to the climate and accommodations of Velia and Salernum as sanitary resorts, the poet attaches a humorous sketch of himself as a self-indulgent Epicurean. The moral hidden beneath is perhaps none the less obvious from the fact that the jesting moralist makes an example of himself.

1. **quae sit**, etc.: the main clause is postponed by two parentheses to v. 25. — **Veliae**: a coast town of Lucania, about twenty-five miles southeast of Pæstum. It was famous as the seat of the Eleatic school of philosophy. — **caelum**: *i.e.* the weather. — **Salerni**: *Salerno*, still a considerable town on the bay of Salerno, just south of the promontory of Sorrento.

2. **quorum**, etc.: *i.e.* what sort of people are there in the region? still an important question for travellers in that country. — **via**: *i.e.* the means of getting there, as the places were off the main lines of travel. — **nam mihi**, etc.: the poet's reason for inquiring, extending through v. 13. — **Baias**: the favorite watering-place in the Bay of

Digitized by Google

Musa supervacuas Antonius, et tamen illis
me facit invisum, gelida cum perluor unda
per medium frigus. Sane murteta relinqui,
dictaque cessantem nervis elidere morbum
sulfura contemni vicus gemit, invidus aegris
qui caput et stomachum supponere fontibus audent
Clusinis Gabiosque petunt et frigida rura.
Mutandus locus est, et deversoria nota
praeteragendus equus. 'Quo tendis? Non mihi Cumas
est iter aut Baias,' laeva stomachosus habena
dicet eques; sed equis frenato est auris in ore).

Naples, famous for its warm and mineral baths, here opposed to the cold bathing prescribed by Horace's physician.

3. **Musa**: Antonius Musa, on account of a cure of Augustus, B.C. 23, by a cold-water treatment, became the fashionable physician of the times in much the same manner in which such reputations are made nowadays. — **supervacuas**, *useless, i.e.* in the advice which he gives. — **tamen**: *i.e.* though the people of Baiæ have no reason to find fault, inasmuch as I follow a prescription in avoiding their baths.

4. **invisum**: *i.e.* because Horace neglects their baths, as explained in **cum perluor**, etc.

5. **per medium frigus**, : cf. **hiems**, v. 1. — **sane**, *at any rate; i.e.* the following is true, whether the inference (**me facit invisum**) is true or not. — **murteta**: in a myrtle grove near Baiæ were Russian (or Turkish?) baths. Cf. *maximeque utiles naturales et siccae sudationes sunt, quales super Baias habemus in murtetis*, Celsus III. 21.

6. **dicta**, *said to, i.e.* so reputed until the new cure was invented. Compare modern vagaries in medicine. — **cessantem**, *lingering, chronic.* — **nervis**: dative with **elidere**.

7. **sulfura**: *i.e.* in the sulphur baths. — **vicus**, *the town*, of Baiæ. — **invidus**: *i.e.* on account of their abandoning the old remedies and seeking new ones which Baiæ does not furnish.

8. **caput et stomachum**, etc.: probably to be taken literally of a douche. — **audent**, *have the presumption, i.e.* to venture on a new cure.

9. **Clusinis**: *i.e.* cold baths such as were at Clusium and Gabii, as opposed to the hot ones of Baiæ.

10. **mutandus**, etc.: continuing the idea of v. 2 (**nam mihi**, etc.). — **deversoria**: *i.e.* at Baiæ, or Cumæ.

11. **praeteragendus**: because the road to Salernum, etc., leads further on down the coast. — **quo tendis**: addressed to the horse, which, as we all know by experience, turns in habitual directions; here towards Cumæ and Baiæ.

12. **laeva**: because the road to Cumæ turns to the right. — **habena**: the means by which the rider speaks to the horse; cf. **in ore**, v. 13. He speaks with the bit and is heard by the mouth.

Digitized by Google

maior utrum populum frumenti copia pascat,
collectosne bibant imbres puteosne perennes
iugis aquae; (nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique;
ad mare cum veni, generosum et lene requiro,
quod curas abigat, quod cum spe divite manet
in venas animumque meum, quod verba ministret,
quod me Lucanae iuvenem commendet amicae).
Tractus uter plures lepores, uter educet apros;
utra magis pisces et echinos aequora celent
pinguis ut inde domum possim Phaeaxque reverti,
scribere te nobis, tibi nos adcredere par est.
Maenius, ut rebus maternis atque paternis
fortiter absumptis urbanus coepit haberi,
scurra vagus, non qui certum praesepe teneret,

14. **maior**, etc.: continuing the question in vv. 1 and 2. Inquiries as to the bread and water of the region.

15. **collectos**: *i.e.* in cisterns, rain water being less agreeable than that of wells.

16. **nam vina**, etc.: *i.e.* I ask about the water, for I don't care for the wine there.

17. **rure meo**, etc.: the poet explains his fastidiousness in regard to the wine; *i.e.* at home in retirement he doesn't mind what he has. — **perferre**, *get along with;* cf. I. 16. 74.

18. **ad mare**, etc.: *i.e.* in the social life of a watering-place to which he goes for relaxation. — **generosum et lene**, *fine and mellow*, as more stimulating.

19. **curas, spe.**: cf. I. 5. 17, and *Od.* I. 18. 4, a very common idea with the poet.

21. **Lucanae**: *i.e.* at Velia.

22. **tractus**, etc.: continuing the questions in reference to the food.

24. **Phaeax**: cf. I. 2. 28 and I. 4. 15.

25. **par est**: cf. the common **aequum est**, as in *Sat.* I. 3. 74.

26. **Maenius**, etc.: the poet, in order to explain the Epicurean tone of his questions, goes on to illustrate his double character by the story of a ruined *bon vivant*, who retained his appetite, but could adjust himself to circumstances. This account, though humorously exaggerated, is in perfect accord with Horace's statement of his lapses into Aristippean philosophy. Cf. I. 1. 18, 19.

27. **fortiter**: a humorous misapplication of a noble quality to an unworthy action. The fearlessness would consist in his disregard of consequences. — **urbanus**, *a hanger on*, who lives by his wits. — **haberi**, *to act as*, lit. to be considered such by the patrons who invited him.

28. **vagus**: *i.e.* not dining at his own house, but wherever he could get an invitation, as explained in the following.

Digitized by Google

impransus non qui civem dinosceret hoste,
quaelibet in quemvis opprobria fingere saevus,
pernicies et tempestas barathrumque macelli,
quidquid quaesierat, ventri donabat avaro.
Hic ubi nequitiae fautoribus et timidis nil
aut paullum abstulerat, patinas cenabat omasi
vilis et agninae, tribus ursis quod satis esset;
scilicet ut ventres lamna candente nepotum
diceret urendos corrector Bestius. Idem
quicquid erat nactus praedae maioris, ubi omne
verterat in fumum et cinerem, 'Non Hercule miror,'
aiebat, 'si qui comedunt bona, cum sit obeso
nil melius turdo, nil volva pulchrius ampla.'

29. **civem dinosceret hoste**: apparently proverbial, ready to accept an invitation from either.

30. **opprobria**, etc.: *i.e.* in his quality as **scurra**, abusing anybody to make himself agreeable. Cf. *Sat.* I. 4. 86–90, and *Ep.* I. 18. 11, as well as the English word *scurrilous* with its developed meaning.

33. **nequitiae fautoribus**: such as Hermogenes Tigellius, *Sat.* I. 2. 1–4. — **timidis**: *i.e.* those who were afraid of his abuse.

34. **abstulerat**: *i.e.* had failed to secure any gifts sufficient to enable him to indulge his appetite for dainties. — **patinas**, *whole platters*, indicating his greediness even when he had less inviting food than the luxuries to which he was ordinarily invited. He did not disdain this humble food, but enjoyed what he had to repletion.

36. **scilicet ut**, etc.: in this lies the kernel of the whole anecdote. In time of scarcity he consoled himself by becoming a reformer, and venting his abuse upon spendthrifts who, it must be remembered, were the very **nequitiae fautores** who fed him. It is this tone of abuse that Horace represents as corresponding to his own preaching against the vices of mankind. — **ventres**: in allusion to the punishment of slaves, which was made to fit the crime by branding the offending member. — **lamna**: cf. *ignes candentesque laminae ceterique cruciatus*, Cic. *Verr.* V. 63.

37. **corrector**: better than the Ms. **correctus** as making a more exact parallel with Horace. — **Bestius** (in apposition with subject of **diceret**): a contemporary or earlier inveigher against luxury; cf. temperance reformers in modern times.

38. **praedae**: Horace treats the parasite's drafts on his patrons as plunder. — **maioris**: cf. **paullum**, v. 34. His plunder in this case was sufficient to gratify his old tastes, and accordingly he lives in luxury while it lasts.

39. **non Hercule miror**, etc.: this remark emphasizes the fact that his preaching against extravagance is only a temporary phase, lasting only so long as he had nothing.

41. **volva**: considered a great delicacy by the Romans.

Digitized by Google

Nimirum hic ego sum; nam tuta et parvula laudo,
cum res deficiunt, satis inter vilia fortis;
verum ubi quid melius contingit et unctius, idem
vos sapere et solos aio bene vivere, quorum
conspicitur nitidis fundata pecunia villis.

XVI.

Ne perconteris fundus meus, optime Quincti,
arvo pascat erum an bacis opulentet olivae,
pomisne an pratis an amicta vitibus ulmo,
scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca

42. **nimirum**, *you see*, humorously putting a construction upon his behavior which it might apparently bear, but which is not the true one. — **hic**: cf. I. 6. 40. — **tuta et parvula**, *humble circumstances* and *careless ease*, as opposed to the dangers attending dignity and riches.

43. **fortis**, *unmoved*, strong to resist the temptations of appetite. — **vilia**: *coarse fare.*

44. **unctius**, *more toothsome and rich*, as opposed to dry and humble diet. — **idem**, *none the less*; lit. the same man who was so content with humble circumstances.

45. **vos**: this would imply that Numonius had a villa in the neighborhood of Velia.

46. **nitidis**: implying that they were well stocked. — **fundata**, *invested.*

EPISTLE 16. This description of Horace's villa, united with some moral precepts as to the true source of happiness in accordance with his philosophy, is evidently addressed to a young and successful politician. But who he was beyond his gentile name is entirely unknown, though the name agrees with the person addressed in *Od.* II. 11.

1. **ne perconteris**, etc.: *i.e.* for fear you should suppose that my farm is a productive source of income, I hasten to tell you that it is chiefly a charming and salutary resort for hours of retirement. We need not necessarily suppose that the estate was not a source of income at all, cf. I. 14. 2 and 26. Horace is only answering some exaggerated suppositions of his young friend.

2. **arvo**, etc.: the five most profitable products of husbandry in ancient times, grain, oil, fruit, cattle (cf. **pratis**), and wine.

4. **forma et situs**: these apparently show at once that none of the great products mentioned thrive there. Wine would not seem to be excluded necessarily; but as Horace expressly says it cannot be produced (cf. I. 14. 23), we may suppose the exposure indicated is unfavorable. — **loquaciter**: indicating that it was a theme he loved to dwell on.

5. **continui montes**: *sc.* **ager**

Digitized by Google

valle, sed ut veniens dextrum latus adspiciat sol,
laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
corna vepres et pruna ferant, si quercus et ilex
multa fruge pecus, multa dominum iuvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
frigidior Thracam nec purior ambiat Hebrus,
infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, etiam, si credis, amoenae,
incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Iactamus iam pridem omnis te Roma beatum;
sed vereor, ne cui de te plus quam tibi credas,

est. — **ni dissocientur**: an early and colloquial use of present for imperfect subjunctive. The apodosis is implied in **continui**, to which the protasis is a kind of correction, — "they would be if they were not."

6. **veniens**, etc.: *i.e.* the valley opens to the south; being however only a little lateral valley, it was probably shaded by a high mountain directly in front. — **dextrum**: *i.e.* as you look down.

8. **quid si**, etc.: *i.e.* you would admire the climate, I am sure, but what would you say if in addition to this delightful climate, the underbrush bears berries to make the woods beautiful and perhaps also to feed flocks, the chief branch of industry. Cf. *Od.* I. 17.

11. **Tarentum**: famous for its flocks, as well as for its beauty.

12. **fons**: cf. *Ep.* I. 18. 104, and *Od.* III. 13. — **dare**: poetic and colloquial for **qui det**. — **idoneus**: *i.e.* large enough. — **ut**, *such that.*

14. **infirmo**, etc.: probably for bathing in the one case, and for drinking in the other; but cf. I. 15. 8. The emphatic repetition of **utilis** points to a twofold use.

15. **latebrae**, *retreat*, pointing to the chief use of the estate. — **dulces**, *dear to me.* — **amoenae**: *i.e.* really charming for anybody.

16. **Septembribus**: cf. I. 7. 5.; *Sat.* II. 6. 19.

17. **tu**, etc.: *i.e.* so much for my happy condition on my estate (a happiness which is rather implied than expressed); as for you, your life must be a happy one if you endeavor to be all that you are reputed. — **recte**: cf. I. 6. 29; II. 2. 213; and *Od.* II. 10. 1. — **audis**: cf. *Sat.* II. 6. 20; *Ep.* I. 7. 38.

18. **iactamus iam**, etc.: an explanation of the preceding line. — **Roma**: by including himself among the people of Rome, the poet makes the verb first person plural, as if it were 'we at Rome.'

19. **sed vereor**, etc.: whether this antithesis to v. 18 is or is not intended to refer to anything actually existing in Quinctius' character, we cannot be sure. The probability is that the words have some foundation. Yet

Digitized by Google

neve putes alium sapiente bonoque beatum,
neu, si te populus sanum recteque valentem
dictitet, occultam febrem sub tempus edendi
dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
dicat, et his verbis vacuas permulceat aures:
'Tene magis salvum populus velit an populum tu,
servet in ambiguo, qui consulit et tibi et urbi,
Iuppiter,' Augusti laudes agnoscere possis:
cum pateris sapiens emendatusque vocari,
respondesne tuo, dic sodes, nomine? 'Nempe
vir bonus et prudens dici delector ego ac tu.'
Qui dedit hoc hodie, cras, si volet, auferet, ut si

we need not conclude that the man was really spoiled, but only that Horace saw in him a tendency to substitute reputation for character, and made that fact a text for a more general sermon.

20. **alium sapiente**: an extension of the construction of comparatives, probably imitated from the Greek. Cf. *Ep.* II. 1. 240, and Cic. *ad Fam.* XI. 2.

21. **neu si te**, etc.: an illustration drawn from a man's physical condition. Here, as usual, the simile is incorporated in the thought itself.

22. **sub tempus edendi**: the time when a sick man ought to think of his condition and abstain. Not doing this, he is attacked while at the table.

24. **stultorum**: the emphatic position gives it the force, "It is only fools who," etc. — **pudor malus**: cf. *Sat.* II. 3. 39.

25. **si quis bella**, etc.: an example of a tribute which Quinctius would at once recognize as not justly paid to him. Why not, then, recognize any other undeserved compliment as such?

26. **vacuas**, *listening*, unoccupied by anything else.

27. **tene magis**, etc.: this sounds like a quotation, and is in fact said by the scholiasts to be taken from a poem of Varius.

28. **servet**: a wish that no circumstance may arise to decide the question through any misfortune that may happen to either.

30. **cum pateris**, etc.: *i.e.* do you in like manner recognize this praise as undeserved, as you ought unless you are truly wise and blameless?

31. **tuo . . . nomine**, *in your own name*, as if the description were applicable to you. — **nempe vir bonus**, etc.: *i.e.* "I like to be spoken well of, and so do you"; an imaginary objection to Horace's course of reasoning, which he meets in the next verse.

33. **qui dedit**, etc.: *i.e.* but if the praise is false, being only in reputation, the people who give it can take it away again with equally arbitrary caprice.

Digitized by Google

detulerit fascis indigno, detrahet idem.
'Pone, meum est,' inquit: pono tristisque recedo.
Idem si clamet furem, neget esse pudicum,
contendat laqueo collum pressisse paternum;
mordear opprobriis falsis mutemque colores?
Falsus honor iuvat et mendax infamia terret
quem nisi mendosum et medicandum? Vir bonus est quis?
Qui consulta patrum, qui leges iuraque servat;
quo multae magnaeque secantur iudice lites;
quo res sponsore et quo causae teste tenentur.
Sed videt hunc omnis domus et vicinia tota
introrsum turpem, speciosum pelle decora.
'Nec furtum feci nec fugi' si mihi dicat
servus, 'Habes pretium, loris non ureris' aio.
'Non hominem occidi.' 'Non pasces in cruce corvos.'
'Sum bonus et frugi.' Renuit negitatque Sabellus.

34. **fascis**: *i.e.* a curule office.

36. **idem si clamet**, etc.: an example of undeserved calumny to offset that of undeserved honor.

37. **laqueo collum**, etc.: as a type of monstrous crime. Cf. *Od.* II. 13. 5, and *Epod.* 3. 1.

39. **falsus honor**, etc.: to be affected by mere reputation is a mark of an unsound nature, needing the healing power of good morals.

40. **vir bonus**, etc.: this question introduces the erroneous standards of the people, who estimate the **vir bonus** only from his external conduct, which may not proceed at all from a virtuous soul, but from selfish motives.

41. **qui consulta**, etc.: the answer of the people to the question in the preceding verse. — **consulta patrum**, etc.: the whole description applies to the prominent statesman, and refers to the maintenance of good government as well as obedience to the laws.

42. **secantur**: cf. *Sat.* I. 10. 15. — **iudice**: cf. *Sat.* I. 4. 123.

43. **quo**: in the ablative absolute construction. — **sponsore**, etc.: *i.e.* his faithfulness as a surety makes property secure. — **teste**, etc.: his honesty as a witness makes a case certain to win. — **tenentur**, *are not lost.*

44. **sed videt**, etc.: his true character, as known by his household and near neighbors.

45. **introrsum turpem**: cf. *Sat.* II. 1. 64.

46. **nec furtum**, etc.: *i.e.* such a man is like a slave who refrains from wrong-doing only from fear of punishment.

49. **Sabellus**: *i.e.* a strict judge, who looks at the motive. The Sabines had a reputation for preserving the old-fashioned country virtues. Cf. *Epod.* 2. 41; *Od.* III. 6. 37.

Digitized by Google

Cautus enim metuit foveam lupus accipiterque
suspectos laqueos et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
tu nihil admittes in te formidine poenae:
sit spes fallendi, miscebis sacra profanis;
nam de mille fabae modiis cum surripis unum,
damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
quandocumque deos vel porco vel bove placat,
'Iane pater,' clare, clare cum dixit 'Apollo';
labra movet metuens audiri: 'Pulchra Laverna,
da mihi fallere! Da iustum sanctumque videri!
Noctem peccatis et fraudibus obice nubem!'
Qui melior servo, qui liberior sit avarus,
in triviis fixum cum se demittit ob assem,
non video; nam qui cupiet, metuet quoque; porro
qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui

50. **cautus**, etc.: *i.e.* refraining from evil-doing for fear of punishment is no more a virtue than avoiding the snare is in a brute.

55. **nam de mille**, etc.: *i.e.* one can see that you would break all laws if there were a chance of concealment, because a slight peccadillo, which is not noticed by the people, is in the eye of philosophy a crime which shows that you are not **bonus et sapiens**. In this passage, and down to v. 69, the poet falls into the Stoic line of argument, from which sect he doubtless draws much of his philosophy, though he often ridicules its extremes.

56. **pacto isto**, *in that case, i.e.* of the supposed trifling delinquency. — **lenius**: *i.e.* than when **misces sacra profanis**.

57. **vir bonus**, etc.: an example of the secret conduct of a man such as he has described. — **forum**: in his political character, cf. v. 41. — **tribunal**: in his judicial functions, cf. v. 42.

59. **clare**: opposed to **labra movens**.

60. **Laverna**: the goddess of thieves.

61. **iusto**: attracted to the case of **mihi**; cf. *mediocribus esse poetis*, II. 3. 372.

63. **qui melior servo**: and so of course not **vir bonus**; cf. note on v. 55. Here begins a new point; avarice also is fatal to the character of a *vir bonus* which is claimed.

64. **in triviis fixum**: doubtless proverbial as a test of cupidity; cf. Persius, V. 111.

67. **perdidit arma**, etc.: proverbially the deepest disgrace to a

Digitized by Google

semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli;
serviet utiliter: sine pascat durus aretque,
naviget ac mediis hiemet mercator in undis,
annonae prosit, portet frumenta penusque.
Vir bonus et sapiens audebit dicere: 'Pentheu,
rector Thebarum, quid me perferre patique
indignum coges?' 'Adimam bona.' 'Nempe pecus, rem,
lectos, argentum: tollas licet!' 'In manicis et
compedibus saevo te sub custode tenebo.'
'Ipse deus, simul atque volam, me solvet.' Opinor,
hoc sentit: moriar. Mors ultima linea rerum est.

Roman, as it would deprive him of his citizenship and as good as make a slave of him. — **locum**, *the ranks*, in the technical sense, as a figure.

69. **vendere cum possis**, etc.: *i.e.* to be sure such a man is not wholly useless; he may be tolerated in society for the service he renders, but he is only a slave after all.

70. **pascat**, etc.: these are all employments of money-getting, but they benefit society. — **durus**: cf. I. 7. 91.

72. **annonae prosit**, *relieve the market*, by importing grain so as to make it cheap.

73. **vir bonus**, etc.: *i.e.* the true **vir bonus** will look with contempt upon all earthly good and evil, since his *summum* and *solum bonum* is a virtuous soul. This thought is presented in the form of a free paraphrase of the interview in which Dionysus in disguise defies the power of Pentheus of Thebes, (see Eur. *Bacchae*, 450 *seq.*). The only direct imitation is from v. 487, λύσει μ' ὁ δαίμων αὐτὸς ὅταν ἐγὼ θέλω, which Horace interprets as referring to suicide. This is not intended in the original, but is introduced here in accordance with the general doctrine of the ancients.

76. **lectos**: cf. *neque ego unquam bona perdidisse dicam, si quis pecus aut supellectilem amiserit*, Cic. *Parad.* I. 8.

79. **linea**: referring to the chalk-line which served as the goal in the circus.

Digitized by Google

XVII.

Quamvis, Scaeva, satis per te tibi consulis, et scis
quo tandem pacto deceat maioribus uti,
disce docendus adhuc quae censet amiculus, ut si
caecus iter monstrare velit; tamen adspice si quid
et nos quod cures proprium fecisse loquamur.
Si te grata quies et primam somnus in horam
delectat, si te pulvis strepitusque rotarum,
si laedit caupona, Ferentinum ire iubebo.
Nam neque divitibus contingunt gaudia solis,
nec vixit male qui natus moriensque fefellit.
Si prodesse tuis paulloque benignius ipsum

EPISTLE 17. In a social state in which so much depended upon patronage and favor as was the case in Rome at all times, and especially after the destruction of the Republic, it was of the utmost importance for young men to know how to conduct themselves with the great, so as to gain advancement in life and at the same time preserve their self-respect. Both these objects had been attained by Horace, and in this epistle he gives instructions to a young friend on this subject with his customary delicacy and wisdom. Scæva is otherwise unknown.

1. **quamvis**, etc.: a modest introduction to avoid the appearance of preaching in an arrogant tone.

2. **quo tandem pacto**, *just how*. The direct question asked by the intended inquirer would be, "How *shall* I conduct myself in consorting with my superiors?" Hence the emphatic **tandem**.

3. **docendus adhuc**: opposed sharply to **disce**; *i.e.* submit to learn from one who has still much to learn himself, at least his views, which you may take or leave, as you feel inclined. — **amiculus**, *your humble (i.e. modest) friend*.

6. **si te**, etc.: *i.e.* in the first place, it is not at all indispensable to consort with the great, but a life of obscurity, ease, and independence has its attractions, as well as a life of worldly success. — **somnus**: as opposed to the early rising necessary for a client, who must make the early *salutatio*.

7. **pulvis**, etc.: necessary discomforts of life in the city, where one must live to attend upon the great.

8. **caupona**: *i.e.* the noisy taverns full of brawling roisterers.

10. **fefellit**: cf. λάθε βιώσας, the maxim of Epicurus.

11. **si prodesse**, etc.: *i.e.* if, on the other hand, you wish to help your friends by your advancement, and enjoy the luxuries that the rich alone possess, then you must consort with them, being yourself poor. These two conditions are humorously expressed by words which relate only to the food enjoyed by each.

Digitized by Google

te tractare voles, accedes siccus adunctum.
'Si pranderet holus patienter, regibus uti
nollet Aristippus.' 'Si sciret regibus uti,
fastidiret holus qui me notat.' Vtrius horum
verba probes et facta, doce, vel iunior audi
cur sit Aristippi potior sententia. Namque
mordacem Cynicum sic eludebat, ut aiunt:
'Scurror ego ipse mihi, populo tu; rectius hoc et
splendidius multo est. Equus ut me portet, alat rex,
officium facio tu poscis vilia rerum
dante minor, quamvis fers te nullius egentem.'

12. **tractare**: cf. *Sat.* II. 2. 85.

13. **si pranderet**, etc.: the arguments for the two modes of life are put into the mouths of Diogenes the Cynic and Aristippus the Hedonist (cf. I. 1. 18). The anecdote from which the interview is paraphrased is told by Diog. Laert. II. 68. — **regibus**: in the original τύραννος, but here used in reference to magnates generally.

14. **si sciret**, etc.: in accordance with the general views of Aristippus, cf. I. 1. 19.

15. **qui me notat**, *i.e. my censor*, the term being derived from the action of the Censor at Rome. — **utrius horum**, etc.: the poet puts the alternative directly, whether a man should scorn the advantages of intercourse with the great, like the Cynic, or make the most of them, like the versatile Aristippus.

16. **doce**, etc.: *i.e.* either convince me, or else, being younger, listen to my decision of the point.

17. **namque**, etc.: *i.e.* I say Aristippus' view is better, for he had a valid reply to the reproach of Diogenes.

18. **mordacem**: in allusion to the etymology of Cynic from κύων. — **eludebat**, *parried*. The imperfect represents that his answer was a possible regular reply to such an argument.

19. **scurror**, *I play the parasite*, implying that Diogenes had in effect taunted him with being a scurra. The reply is, "We both are that; but I am so for my own benefit, you for the crowd; and my way is much happier and more noble." — **hoc**: referring to his own way, which is nearer in fact, though farther away on the page. See A. & G. § 102. — **rectius**: cf. recte, I. 12. 2.

20. **equus**, etc.: translation of a Greek proverb, ἵππος με φέρει, βασιλεύς με τρέφει, doubtless used in reference to courtiers.

21. **officium facio**, *I do service*, as a dependent. — **poscis vilia rerum**: *i.e.* you also beg, and only for a paltry reward. — **vilia rerum**: cf. *vanis rerum*, *Sat.* II. 2. 25, and *fictis rerum*, *Sat.* II. 8. 83.

22. **dante minor**: *i.e.* you recognize your inferiority to the poor wretches from whom you get your sustenance. "I at least serve a worthy person for a worthy reward; you serve the crowd for a wretched fare." Diogenes and such persons supported themselves by begging.

Digitized by Google

Omnis Aristippum decuit color et status et res,
temptantem maiora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
mirabor vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
quidlibet indutus celeberrima per loca vadet
personamque feret non inconcinnus utramque;
alter Mileti textam cane peius et angui
vitabit chlamydem, morietur frigore, si non
rettuleris pannum: refer, et sine vivat ineptus!
Res gerere et captos ostendere civibus hostis,
attingit solium Iovis et caelestia temptat:
principibus placuisse viris non ultima laus est.

See his life in Diogenes Laertius. — **fers te,** *you pose as.*

23. **omnis,** etc.; *i.e.* and then again the man of the world can adapt himself to any circumstances, while the Cynic cannot live without his rags. — **color,** *vicissitude,* as good or evil fortune, agreeable or disagreeable incidents; cf. *Sat.* II. 1. 60. — **status,** *position,* as high or low. — **res,** *circumstances,* as riches or poverty.

24. **temptantem**: alluding to a motto of Aristippus, τὰ μὲν παρόντα στέργειν, τὰ δὲ βελτίω ζητεῖν.—**fere,** *generally.*—**aequum,** *satisfied;* cf. **aequus animus,** and *Od.* III. 29. 33.

25. **duplici panno,** *the double cloak of rags,* a humorous translation of διπλοΐς, but with a reference to the quality of the garment as well. The rough cloak of the ascetic philosophers served a double purpose as tunic and cloak (shirt and coat). Antisthenes, the founder of the Cynic school, was said to have been the first who *doubled* his blanket. The reference here is to the cloak thus doubled, which became the symbolic garb of philosophers, cf. *Anth. Pal.* VII. 65, 66, 67, 68, and Diog. Laert. VI. 1. (13), 2. (3). The purpose of the doubling is seen in the anecdote of Antisthenes (ibid. 1. 16), Διογένει χιτῶνα αἰτοῦντι πτύξαι προσέταξε θοἰμάτιον. An example of the διπλοΐς or τρίβων may be found in Baumeister, Denkmäler, etc., under Aristotle (from Visconti, *Iconographie Grecque,* Vol. I. p. 230).

27. **non exspectabit,** etc.: *i.e.* he will go out without it, in such raiment as he has.

29. **personam utramque,** *the part of either,* the courtier or the ascetic. Cf. (φασι) Στράτωνα, οἱ δὲ Πλάτωνα πρὸς αὐτὸν εἰπεῖν, Σοὶ μόνῳ δέδοται καὶ χλανίδα φορεῖν καὶ ῥάκος, Diod. II. 8. (67).

30. **Mileti**: cf. Virg. *Georg.* III. 306; here used as a type of costly clothing.

33. **res gerere,** etc.: an argument to show that the humble friend's career is an honorable one. As the most glorious career is that of a leader, so it is not an inglorious one to be the confidential friend of a leader. *Je ne suis pas la rose, mais j'ai vecu avec elle.*

Digitized by Google

Non cuivis homini contingit adire Corinthum.
Sedit qui timuit ne non succederet. Esto.
Quid, qui pervenit, fecitne viriliter? Atqui
hic est aut nusquam quod quaerimus. Hic onus horret,
ut parvis animis et parvo corpore maius;
hic subit et perfert. Aut virtus nomen inane est,
aut decus et pretium recte petit experiens vir.

36. **non cuivis**, etc.: *i.e.* the nobleness of the career is shown by the fact that everybody cannot succeed in it. This thought is put in the form of the Greek proverb, *οὐ παντὸς ἀνδρὸς ἐς Κόρινθον ἔσθ' ὁ πλοῦς*. The origin of the proverb is unknown, but its form suggests a quotation from some play. The explanation of Gellius (I. 8) referring it to the famous courtesan Lais sounds like a later invention. But at any rate the proverb came to be used of anything which everybody could not attain.

37. **sedit qui timuit**, etc.: this verse, which has the style of the sententious single-line colloquies of the Greek tragedy, is either purposely imitated by Horace from that style, or it may possibly be actually quoted from the same play as the proverb. Although the connection is difficult, and has been much debated, it seems best to take the statement as a reply to the preceding, assented to by Horace in **esto**, and afterwards turned to his own purpose in the next verse. The sense would be then: not every man can be the friend of princes. To which the other side of Horace's mind, as it were, replies (yes, for) he sits inactive, who fears he may not succeed. "Well, then," says Horace, "he who has tried and succeeded has shown a manly spirit in doing what another has feared to attempt, which is the very point in question, whether it is a manly thing to do or not." — **sedit** (gnomic perfect), *he sits inactive.* — **succederet** (impers.): *sc.* **sibi**.

38. **pervenit**: keeping up the figure in v. 36. — **fecitne**, *has he not*, etc.: the conclusion drawn from the preceding, if the fear of failure prevents men from trying to become the friends of the great, then *per contra* it shows courage and manliness to try and succeed. — **atqui**: *i.e.* you must answer, *yes, and yet* that gives away the whole case, for that is just the point, whether the service of the great is a **virile officium**, and so praiseworthy, or is a kind of slavery, and so unworthy the true philosopher, as the Cynic would hold.

39. **quod quaerimus**, *the point at issue*, here not the object of search, but the object of inquiry. — **hic**: *i.e.* the one who sits inactive. — **onus horret**: and thereby shows a pusillanimity and weakness that is foreign to the philosopher.

41. **hic subit**: the one who makes the attempt. He takes up the burden, and carries it through instead of shrinking from it. This of course is an act of **virtus**, if there is any such thing at all. — **virtus**: apparently in this passage the Roman meaning (cf. **virtus**, sturdy manhood, and courage to do, dare, and suffer) shines through the philosophical sense in which Horace professes to use it.

42. **decus et pretium**: which are attained in the service of the great

Digitized by Google

Coram rege sua de paupertate tacentes
plus poscente ferent. Distat sumasne pudenter
an rapias. Atqui rerum caput hoc erat, hic fons.
'Indotata mihi soror est, paupercula mater,
et fundus nec vendibilis nec pascere firmus,'
qui dicit, clamat 'victum date'; succinit alter
'et mihi': dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum
qui queritur salebras et acerbum frigus et imbres,
aut cistam effractam et subducta viatica plorat,

as well as in the active conduct of affairs. Cf. v. 33 *seq.* The two words belong together, but **decus** refers more to the honor, **pretium** to the material advantages, wealth, etc. — **recte**: in the adverb lies the significant part of the expression, *does well to*, etc. — **experiens vir**, *the man of enterprise*, who makes the effort instead of shrinking from it.

43. **coram**, etc.: in view of the fact that the worthiness of such a career depends much upon the manner in which the dependent advances himself, the poet suddenly without warning proceeds to a caution as to the manner of conducting one's self in regard to gifts. — **rege**, *his patron*, used in reference doubtless to the ancient relations of philosophers to kings (as of Plato with Dionysius). Cf. **regibus**, v. 14, which is translated directly from the Greek.

44. **distat**: *i.e.* it makes a difference in the worthiness of the relation.

44. **sumas**: *i.e.* what is given with free will, which a *vir bonus* might honorably accept, cf. I. 11. 23.

45. **rapias**: as a persistent beggar does in effect, and which is unworthy the man of honor. — **atqui**: in the same loose adversative relation as in v. 38. — **rerum caput et fons**: *i.e.* this was the main point, the end and aim of your friendship with the great, namely, to be enriched by gifts. — **erat**: probably only used instead of **est** for metrical reasons, but justified by the reference to the original object of the dependent, cf. **fuerat**, Juvenal, V. 76.

48. **clamat, victum date**: *i.e.* such conduct is simply begging. — **succinit**, *chimes in*, *i.e.* one who begs thus will find a rival ready to divide with him.

49. **et mihi**, *so have I*, *i.e.* a sister, etc. — **dividuo munere**: a loose ablative of manner. — **quadra**, *the loaf*, used generally for a gift to provide subsistence. It is so called from being cut across the top into four sectors of a circle.

50. **sed tacitus**, etc.: alluding to the fable of the fox and the crow.

52. **Brundisium**: *i.e.* on an errand of business; cf. *Sat.* I. 5. — **comes**: cf. *Sat.* II. 6. 42. — **Surrentum amoenum**: *i.e.* on a pleasure journey, cf. I. 7. 76.

Digitized by Google

nota refert meretricis acumina, saepe catellam,
saepe periscelidem raptam sibi flentis, uti mox
nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
fracto crure planum, licet illi plurima manet
lacrima, per sanctum iuratus dicat Osirim:
'Credite, non ludo; crudeles, tollite claudum!'
'Quaere peregrinum' vicinia rauca reclamat.

XVIII.

Si bene te novi, metues, liberrime Lolli,
scurrantis speciem praebere, professus amicum.
Vt matrona meretrici dispar erit atque
discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope maius,

55. **nota refert**, etc.: *i.e.* repeats the well-known tricks of the courtesan, whose rapacity was proverbial.

58. **nec semel**, etc.: *i.e.* the patron having been once deceived, becomes incredulous, like a man often deceived by a vagabond in the street who pretends to have fallen and broken his leg. — **triviis**: *i.e.* at the places where are the most passers by.

60. **Osirim**: intimating that such persons were usually foreigners, Egyptians, or the like.

62. **quaere peregrinum**, *try it on a stranger*, as all the town knows the trick too well; cf. "tell that to the marines." — **rauca**, *till it is hoarse*, being made so by crying thus so often.

EPISTLE 18. This epistle, upon the same general subject as the last, is addressed to one of the Lollii mentioned in I. 2. It differs, however, from the other in that it gives directions as to the manner of conducting one's self in intercourse with the great. It shows the same self-respect and refinement of feeling which we see in Horace's other utterances on this subject.

1. **liberrime**, *most independent of men*, a quality at once fatal to the relation spoken of, if carried to excess, and fitted to yield the best results if wisely managed.

3. **ut matrona**, etc.: *i.e.* the friend will be as far from the toady as the matron from the harlot. — **dispar**, etc.: the difference is indicated in vv. 10–14.

4. **scurrae**: an extension of the construction of words of nearness and likeness. Cf. **differt sermoni**, *Sat.* I. 4. 48.

5. **huic vitio**: *i.e.* the fault implied in **scurra**, and described in vv. 10–14.

Digitized by Google

asperitas agrestis et inconcinna gravisque,
quae se commendat tonsa cute, dentibus atris,
dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrimque reductum.
Alter in obsequium plus aequo pronus et imi
derisor lecti sic nutum divitis horret,
sic iterat voces et verba cadentia tollit,
ut puerum saevo credas dictata magistro
reddere vel partes mimum tractare secundas.
Alter rixatur de lana saepe caprina,
propugnat nugis armatus: 'Scilicet ut non
sit mihi prima fides et vere quod placet ut non

6. **inconcinna**, *uncongenial.* — **gravis**: cf. *molestus, Sat.* I. 3. 65.

7. **commendat**, *recommends; i.e.* tries to make the great man prize him by a show of excessive simplicity, honesty, and frankness, which becomes ill-mannered and disagreeable. — **tonsa cute**, *hair cut close to the skin*, as opposed to the prevailing fashion of hair carefully trimmed, but allowed to grow to some length; see next note. — **dentibus atris**: such affected neglect of one's personal appearance was intended to give the impression of an artless, unsophisticated nature with the old republican simplicity.

8. **libertas**: *i.e.* a frank outspokenness which conceals no opinions, and hence is mistaken for uncompromising virtue.

9. **virtus est**, etc.: Horace's decision between the two styles of intercourse is given in the formula of the Peripatetic philosophy, and in accordance with his well-known views. Cf. Ἔστιν ἄρα ἡ ἀρετὴ ἕξις προαιρετική, ἐν μεσότητι οὖσα τῇ πρὸς ἡμᾶς ὡρισμένῃ λόγῳ, καὶ ὡς ἂν φρόνιμος ὁρίσειε· μεσότης δὲ δύο κακιῶν τῆς μὲν καθ' ὑπερβολὴν τῆς δὲ κατ' ἔλλειψιν, Aristot. *Nicomach. Eth.* II. 6. It is from this point of view that Horace so often criticises the Stoics.

10. **alter**: *i.e.* the **scurra**. Horace proceeds to describe in detail the two kinds of conduct. — **obsequium**: cf. Cic. *de Am.* 24. 89 *seq.* — **imi**: cf. *Sat.* II. 8. 23 and note.

11. **derisor**, *the buffoon*, such persons being introduced to make sport for the company. Cf. the scene at table, in *Sat.* I. 5. 51 *seq.*

12. **verba cadentia**, etc.: as we see them picked up and preserved by Boswell, in his *Life of Johnson.*

14. **partes**, etc.: cf. the imitations of performers and ringmaster given by the circus clown. These are no doubt survivals of the action in the mimes. For the relation of the second actor to the first, cf. *Sat.* I. 9. 46 and note.

15. **alter**: the affectedly independent friend. — **rixatur**: *i.e.* in order to show that he is no *scurra*, he contests every point, no matter how unimportant. This class is still found, at any rate across the Atlantic. — **lana caprina**: proverbial for a mere nothing.

16. **armatus**: indicating the

Digitized by Google

acriter elatrem? Pretium aetas altera sordet.'
Ambigitur quid enim? Castor sciat an Dolichos plus;
[Brundisium Minuci melius via ducat an Appi.]
Quem damnosa Venus, quem praeceps alea nudat,
gloria quem supra vires et vestit et unguit,
quem tenet argenti sitis importuna famesque,
quem paupertatis pudor et fuga, dives amicus
saepe decem vitiis instructior odit et horret,
aut, si non odit, regit ac veluti pia mater
plus quam se sapere et virtutibus esse priorem
vult et ait prope vera: 'Meae, contendere noli,
stultitiam patiuntur opes; tibi parvula res est:
arta decet sanum comitem toga; desine mecum
certare.' Eutrapelus cuicumque nocere volebat

man's vehement obstinacy. — **scilicet**, etc.: *Why! the idea that*, etc.; a remark of the ill-mannered fellow in his defence, showing his misapprehension of the real case; he mistakes impertinence for honesty. For **scilicet**, cf. *Sat.* II. 1. 70; *Ep.* I. 9. 3, I. 10. 2.

18. **elatrem**: the word is purposely chosen to hint at the brusqueness of his conduct. — **pretium**, *to buy me.* — **aetas altera**: *another life, i.e.* if it could be given as a bribe. — **sordet**, *is too poor a gift.*

19. **enim**, *well!* or *why!* The connection really is, this vehemence is of course justifiable, for the question is, etc. — **Castor, Dolichos**: gladiators. — **sciat plus**: *has more skill.*

21. **quem damnosa**, etc.: instructions as to certain special relations, beginning with the advice not to imitate the patron in vices, particularly in expensive ones; for though he have a dozen more vices, he likes to have a friend more virtuous than himself.

22. **gloria**: *vanity.* — **vires**, *his means.* — **vestit et unguit**: of the care of his person.

23. **argenti**: *i.e.* money. — **importuna**, *insatiable.*

24. **fuga**: *horror.* — **dives**: this word seems to hint at the real reason of the dislike; the vices are expensive.

25. **instructior**: a humorous application of the word.

26. **regit**, *wishes to direct.* — **pia**, *devoted*, the word being used both of filial and paternal relations.

28. **prope vera**, *not so far from the truth*, but cf. *Sat.* II. 2. 100.

30. **arta**: the full and flowing toga, though beginning now to be common, was still considered luxurious, and belonged only to high life.

31. **Eutrapelus**, etc.: an anecdote to show the folly of vying with the rich patron. The person mentioned was P. Volumnius, who received this nickname on account of his wit (εὐτραπελία, cf. Cic. *ad Fam.* VII. 32 and 33). It will be noticed that the action here is a practical joke, like that of Philippus, I. 7. 46.

Digitized by Google

vestimenta dabat pretiosa: beatus enim iam
cum pulchris tunicis sumet nova consilia et spes,
dormiet in lucem, scorto postponet honestum
officium, nummos alienos pascet, ad imum
Thraex erit aut holitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
commissumque teges et vino tortus et ira.
Nec tua laudabis studia aut aliena reprendes;
nec, cum venari volet ille, poemata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit donec suspecta severo
conticuit lyra. Fraternis cessisse putatur
moribus Amphion: tu cede potentis amici
lenibus imperiis, quotiesque educet in agros
Aetolis onerata plagis iumenta canesque,

32. **beatus iam**, *now become a rich man, i.e.* in his tastes and feelings.

33. **sumet**: the thought of Eutrapelus, *he will, said he*, etc. — **consilia**, *plan of life.*

35. **pascet**, *will cultivate.*

36. **Thraex**: cf. *Sat.* II. 6. 44. — **holitoris**, *a huckster*, who carried about vegetables on a horse or donkey through the streets for sale. This custom is still common in Italy, while the corresponding business is done with us in a wagon. Of course the employment of a driver of such an animal would be of the lowest kind. We should say, dig ditches, or carry mortar.

37. **arcanum**, etc.: *i.e.* be not too inquisitive as to his secrets, nor garrulous as to his confidences.

38. **tortus**: cf. II. 3. 435, a common idea with the ancients, derived from evidence under torture. — **ira**, *i.e.* from some offence taken at the patron.

39. **nec tua laudabis**, etc.: *i.e.* do not exalt your tastes above his, but gracefully conform to his favorite pursuits. — **aliena**, *i.e.* such as the patron's.

40. **venari**, etc.: this advice, accompanied by the details which follow, seems not to be merely general, but to have reference to the pursuits of the unknown patron, and the literary leanings of Lollius.

41. **gratia**, etc.: an anecdote showing the separating force of uncongenial tastes. — **Amphionis**: cf. *Od.* III. 11. 2.

42. **suspecta**: the ancients, with all their devotion to the Muses, were inclined to look upon literature and music as more or less effeminate and frivolous. — **severo**: the character of Zethus is represented as somewhat savage, or at least serious and warlike.

45. **lenibus**: *i.e.* only expressed in gentle invitation.

46. **Aetolis**: probably in allusion to the chase of the Calydonian boar. — **onerata**: cf. I. 6. 58.

Digitized by Google

surge et inhumanae senium depone Camenae,
cenes ut pariter pulmenta laboribus empta:
Romanis sollemne viris opus, utile famae
vitaeque et membris, praesertim cum valeas et
vel cursu superare canem vel viribus aprum
possis. Adde virilia quod speciosius arma
non est qui tractet. Scis quo clamore coronae
proelia sustineas campestria; denique saevam
militiam puer et Cantabrica bella tulisti
sub duce, qui templis Parthorum signa refigit
nunc et si quid abest Italis adiudicat armis.
Ac ne te retrahas et inexcusabilis absis,
quamvis nil extra numerum fecisse modumque

47. **inhumanae**, *unsocial*, as exacting, and intolerant of distractions. — **senium**, *impatience*, *i.e.* at being interrupted, which is characteristic of literary pursuits.

49. **sollemne**, *habitual*, and so all the more appropriate for a Roman. — **opus**: in apposition with the whole previous exhortation. Such words expressing the result of the action of a verb are regularly in the accusative; cf. the cognate accusative. Cf. Tac. *Ann.* I. 74.

50. **valeas**, etc.: a further reason for engaging in hunting, drawn from Lollius' personal characteristics.

51. **cursu**, *speed*. — **viribus**, *endurance*.

52. **adde**, etc.: *i.e.* furthermore it is an exercise in which Lollius appears to advantage.

53. **coronae**, *the crowd*, of spectators witnessing the exercises on the Campus Martius. Cf. **campo**, I. 7. 59.

54. **proelia**: *i.e.* javelin throwing, and perhaps foil practice; possibly mimic cavalry battles: cf. the Game of Troy, Virg. *Aen.* V. 545 *seq.*

55. **Cantabrica bella**: in B.C. 25 Augustus undertook an expedition into Spain to subdue the Cantabri and Astures (cf. *Od.* III. 14 and IV. 14. 41). Lollius must have served in this expedition.

56. **templis**, etc.: alluding to the army sent by Augustus against the Parthians so often referred to. Cf. *Od.* IV. 15. 6 and III. 5. 4; *Ep.* I. 12. 27. — **signa refigit**: as the standards captured from Crassus and Antonius had been presumably dedicated in Roman fashion on the columns of the Parthian temples, so they are now being unhung to be restored to the Romans. The epistle must therefore have been written in B.C. 20.

57. **si quid abest**, etc.: *i.e.* he is completing the conquest of the world. This action is spoken of as a decision of a judge who maintains the right of the Romans to universal empire and gives them possession of their domain.

58. **ne te retrahas**, etc.: not the purpose of what is said, but the purpose of saying it (cf. I. 1. 13), as of "I may say," or the like.

59. **nil extra numerum**, etc.:

Digitized by Google

curas, interdum nugaris rure paterno.
Partitur lintres exercitus; Actia pugna
te duce per pueros hostili more refertur:
adversarius est frater, lacus Hadria, donec
alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te,
fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
quid de quoque viro et cui dicas saepe videto.
Percontatorem fugito; nam garrulus idem est,
nec retinent patulae commissa fideliter aures,
et semel emissum volat irrevocabile verbum.
Non ancilla tuum iecur ulceret ulla puerve
intra marmoreum venerandi limen amici,
ne dominus pueri pulchri caraeve puellae

i.e. you would do nothing frivolous or trifling; you are not above representing a mimic battle, a fact which shows that you have no excuse for absenting yourself from active sports. — **extra numerum modumque**: *i.e.* unbecoming, out of character, or contrary to propriety; a regular expression drawn from the art of music; lit. out of time and tune.

60. **rure paterno**: *i.e.* in the retirement of the country, so often referred to; cf. *Sat.* II. 1. 73.

62. **pueros**: either slaves or boys, either of which classes might engage in the sport.

64. **velox**, *winged.*

65. **consentire**, etc.: a return to the main idea after the long parenthesis.

66. **utroque**: as we might say, vote with both hands. — **pollice**: the allusion must be to the amphitheatre, at which perhaps gentlemanly applause was given by the thumb turned down (**pressus**) and striking the railing or some other object. The opposite to this is **pollicem vertere**, holding up the thumb. The origin of the custom is uncertain; perhaps it was like "pointing the finger of scorn," and from that the opposite came to signify approval. — **ludum**: the regular word for gladiatorial exercise; here figuratively of the action of the client, who is approved for joining in his patron's favorite pursuits.

67. **protinus ut moneam**, etc.: a warning against indiscreet comment on others' characters, and too much indulgence shown to the inquisitive "interviewer." Cf. *Sat.* II. 5. 51, although there the subject is a different one.

70. **patulae**: with a double reference. The ears are wide open to catch, but they for the same reason readily let go what they have heard.

72. **non**: cf. *Sat.* II. 5. 91. — **ancilla**, etc.: cf. *Od.* II. 4; Virg. *Ecl.* II. — **iecur**: the seat of the

Digitized by Google

munere te parvo beet, aut incommodus angat.
Qualem commendes etiam atque etiam adspice, ne mox
incutiant aliena tibi peccata pudorem.
Fallimur et quondam non dignum tradimus: ergo
quem sua culpa premet, deceptus omitte tueri;
ut penitus notum, si temptent crimina, serves
tuterisque tuo fidentem praesidio; qui
dente Theonino cum circumroditur, ecquid
ad te post paullo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici;
expertus metuit. Tu dum tua navis in alto est
hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque iocosi,
sedatum celeres, agilem gnavumque remissi;
[potores bibuli media de nocte Falerni]
oderunt porrecta negantem pocula, quamvis
nocturnos iures te formidare tepores.
Deme supercilio nubem; plerumque modestus

passions, according to the ancients; cf. *Od.* I. 1. 12.

75. **parvo**: *i.e.* for fear his generosity may be cooled from jealousy, even if actual enmity does not ensue (**incommodus**, etc.). — **beet**, *enrich* (cf. **beatus**), purposely used with **parvo** (*too small*) for the contrast.

76. **qualem commendes**, etc.: *i.e.* be careful for whom you make yourself responsible by introduction. — **commendes**: an almost technical word used as well as **tradere** in this sense.

77. **aliena**: *i.e.* of the friend introduced.

78. **fallimur**: *i.e.* if such a thing does happen, as it sometimes will, recognize your error and abandon the unworthy person, so that your defence may have weight in the case of one unjustly accused.

81. **qui**, etc.: *i.e.* if another is slandered, you may be sure your turn will come by and by.

82. **Theonino**: from Theon, an unknown calumniator, whose name passed into a proverb.

86. **dulcis**, etc.: a general warning of the dangers of the career to the inexperienced, and a recommendation not to be thrown off one's guard by success.

89. **oderunt hilarem**, etc.: a recommendation to a certain conformity (**obsequium**) of one's tastes and moods to those of one's

Digitized by Google

occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
qua ratione queas traducere leniter aevum;
num te semper inops agitet vexetque cupido,
num pavor et rerum mediocriter utilium spes;
virtutem doctrina paret naturane donet;
quid minuat curas, quid te tibi reddat amicum;
quid pure tranquillet, honos, an dulce lucellum,
an secretum iter et fallentis semita vitae.
Me quotiens reficit gelidus Digentia rivus,
quem Mandela bibit, rugosus frigore pagus,
quid sentire putas, quid credis, amice, precari?
Sit mihi quod nunc est, etiam minus, et mihi vivam
quod superest aevi, si quid superesse volunt di.
Sit bona librorum et provisae frugis in annum
copia, neu fluitem dubiae spe pendulus horae.
Sed satis est orare Iovem quae donat et aufert;
det vitam, det opes, aequum mi animum ipse parabo.

friend, and an exhortation to a genial and cheerful demeanor.

95. **obscuri**, *disingenuous*, concealing his real feelings, and wanting in frankness. — **acerbi**, *a harsh critic*, in that silence seems to cover disapproval.

96. **inter cuncta**, etc.: a general direction as to self-culture aside from all relations with others: amid all your endeavors to please, do not forget to acquire a well-ordered soul by the study of philosophy, — a suggestion which might well perhaps have taken precedence of all the other precepts. The questions mentioned are the commonplaces of ethics.

104. **me quotiens**, etc.: the poet closes with a picture of his own contented life upon his little estate, perhaps as an example of the proper aim in such a career and the proper way of attaining it. He himself, by his friendship with Mæcenas, had acquired the estate, no doubt having followed his own precepts, and by the study of philosophy, recommended in vv. 96–103, had preserved his independence of worldly advancement, and the *aequus animus* which is the chief end of philosophy and of life. He is thus a pattern for his young friend to follow.

111. **sed satis est**, etc.: a correction of **neu fluitem**, etc., inasmuch as that condition is the result of an *aequus animus* which is of course in the philosopher's own power.

Digitized by Google

XIX.

Prisco si credis, Maecenas docte, Cratino,
nulla placere diu nec vivere carmina possunt,
quae scribuntur aquae potoribus. Ut male sanos
adscripsit Liber Satyris Faunisque poetas,
vina fere dulces oluerunt mane Camenae. 5

EPISTLE 19. This epistle, addressed to Mæcenas, gives vent to the poet's scorn, on the one hand, of imitators, and on the other, of envious critics. Underneath the expressions of scorn lies a defence of Horace's own writings. The line of connection between the underwarp and the two-threaded woof is found in the implication that his imitating admirers, as well as his critics, suppose him also to be an imitator of the same calibre as themselves; but some of them are angry because he does not seek to conciliate their favor, and so they decry him in public while they admire his works in secret. Hence he attacks the imitators, shows that he is not one of them, and declares his independence of the suffrages of the throng who have no guide in art but the fashion set by the work of the imitators of the day.

1. **prisco si credis**, etc.: with the same humorous turn as in Sat. I. 3. 1–19, Horace begins his attack on the imitators by dwelling upon an accidental peculiarity of many men of genius, as if he were discussing the character of genius in sober earnest. Nor does he make clear what use he intends to make of his text until v. 17. — **prisco**: probably with reference to the *Old Comedy* to the writers of which Cratinus belonged. Cf. *Sat.* I. 4. 1. — **docte**: implying that, therefore, he is a judge of literature, and will understand the scope of the epistle. — **Cratino**: no extant fragment of his contains the sentiment here expressed, but he seems to have had a notoriety as a wine-bibber, and an epigram has been preserved alluding to this failing.

Οἰνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ
ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν.
Τοῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπνεεν οὐχ ἑνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὠδώδει πίθου.
Τοιγὰρ ὑπὸ στεφάνοις μέγαρ' ἔβρυεν εἶχε δὲ κισσῷ
μέτωπον ὥσπέρ καὶ σὺ κεκροκωμένον.
Anthol. Palat. XIII. 29.

Cf. also Aristoph. *Pax*, 701 *seq.* The idea was very familiar to the ancients and became almost a proverb. Cf. Dem. *de Fals. Leg.* 46.

3. **ut**, *ever since.* — **male sanos**: alluding to the inspired bard (**vates**), supposed to be filled with a frenzy which raised him above ordinary mortals in intellectual power. But the source of Horace's statement is unknown.

4. **adscripsit**, *enrolled*, as his regular followers. The idea is, ever since the remotest antiquity, the votaries of the Muses have been drinkers of wine. — **Satyris Faunisque**: these deities are really the same, the latter being the less gross Italian representatives of the former. The latter also had a prophetic power which makes them still more appropriate here. Cf. Ennius, V. 221.

5. **oluerunt mane**: cf. **putere diurno**, v. 11. — **Camenae**: the character of the poets is ascribed to the Muses themselves.

Digitized by Google

Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
prosiluit dicenda. 'Forum Putealque Libonis
mandabo siccis, adimam cantare severis.'
Hoc simul edixi, non cessavere poetae
nocturno certare mero, putere diurno.
Quid si quis vultu torvo ferus et pede nudo
exiguaeque togae simulet textore Catonem,
virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile. Quodsi

6. **laudibus**: cf., among other passages, *Il.* VI. 260. — **vinosus**, *a wine-drinker*, producing his poetry under that stimulus.

7. **Ennius**, etc.: the chief evidence of the statement is the fact that Ennius suffered from the gout.

8. **prosiluit**: as if he himself were the warrior he describes. — **Forum**, etc.: *i.e.* the sober business of life to the exclusion of poetry. — **Puteal**: a famous locality in the Forum, frequented by the money-lenders. Cf. *Sat.* II. 6. 35.

10. **hoc simul edixi**, *as soon as I have laid down this law*, like a prætor administering justice. — **non cessavere**: the poet gradually approaches the turn which he means to make. (As soon as I have thus maintained that poets are given to wine-drinking, all those who desire to be poets adopt the practice of wine-bibbing.)

12. **quid si quis**, etc.: *i.e.* but is it sufficient to copy external habits or garb in order to reproduce an inward nature? Obviously not, and this brings the poet to the point he is aiming at. This point he brings out by an example where an unknown Iarbitas was ruined by imitating the caustic wit of a man of genius, thinking thereby to be like his model. — **ferus**, *rough*, as not polished by culture. — **pede nudo**: *i.e.* in the old rough style of early republican times.

13. **exiguae**: the early republican Romans wore the toga in scanty folds and closely bound around the body (cf. I. 18. 30), while the imperial style became more and more flowing. — **textore**: an ablative of means in the same construction as **vultu**. The weaver is treated as one of the means. — **Catonem**: probably the Elder.

15. **Timagenis** (genitive with **aemula**): a historian from Alexandria who acted as a teacher in the house of Augustus. He was famous for his unbridled tongue. Cf. Sen. *de Ira*, III. 23.

16. **urbanus**, *a wit;* cf. *Sat.* I. 10. 65. — **disertus**, *a master of style.*

17. **decipit**: *i.e.* in that we mistake the faults of a great man for the real causes of his greatness, and so proceed to imitate them. — **vitiis**: ablative of respect.

Digitized by Google

pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
bilem, saepe iocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
non aliena meo pressi pede. Qui sibi fidet,
dux reget examen. Parios ego primus iambos
ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes
quod timui mutare modos et carminis artem,
temperat Archilochi Musam pede mascula Sappho,
temperat Alcaeus, sed rebus et ordine dispar,

18. **pallerem**, etc.: *i.e.* this tendency proceeds so far that men will imitate the accidents of the moment (cf. **casu**). — **exsangue**: as producing that effect.

19. **O imitatores**, etc.: here the poet fully unmasks his battery, and tells plainly what he has been driving at.

20. **tumultus**, *worrying and fussing*, as opposed to the steady pursuit of some definite object.

21. **libera**: opposed to **servum**. Horace here begins to distinguish his own action from that of the imitators, in that he has followed worthy examples, to be sure, but in an independent spirit, and with such changes as, confident in his own powers, he had thought best to make, acting therein in the same manner as his great predecessors. — **per vacuum**, *through an unoccupied field*, as the Epodes certainly were. — **posui vestigia**, *I have traced a course.* — **princeps**, *a pioneer.*

22. **non aliena**, etc., *I have not placed my feet in another's track.*

23. **dux reget examen**, *will be the queen of the hive.* — **Parios**: *i.e.* of Archilochus of Paros. — **iambos**: referring to the Epodes, which are modelled after the caustic productions of Archilochus. Cf. *Od.* I. 16. 24.

25. **non res**: *i.e.* his subjects and his terms of expression are his own, and not borrowed from his original. — **agentia**, *which pursued.* — **Lycamben**: one of the objects of the elder poet's satire. This person, having refused Archilochus as a son-in-law, was attacked by him with such virulence that he is said to have hanged herself along with his daughter Neobule.

26. **ac ne me**, etc.: he here justifies the imitation that he has allowed himself, by the examples of Sappho and Alcæus, who did the same. — **foliis brevioribus**, *scantier laurels.*

27. **timui**, *have not ventured.* — **modos**, *the measures, i.e.* the metre. — **carminis artem**, *the structure of the song, i.e.* the form of the strophe.

28. **temperat**, *models*, lit. regulates. — **Archilochi**: depending on **pede**. — **pede**, *on the measure*, following his metre. Examples of Archilochian metres are *Od.* I. 4, IV. 7; *Epod.* 11. 13.

29. **ordine**, *manner*, properly,

Digitized by Google

nec socerum quaerit quem versibus oblinat atris,
nec sponsae laqueum famoso carmine nectit.
Hunc ego non alio dictum prius ore Latinus
vulgavi fidicen; iuvat immemorata ferentem
ingenuis oculisque legi manibusque teneri.
Scire velis mea cur ingratus opuscula lector
laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
impensis cenarum et tritae munere vestis;
non ego, nobilium scriptorum auditor et ultor,
grammaticas ambire tribus et pulpita dignor.
Hinc illae lacrimae. 'Spissis indigna theatris
scripta pudet recitare et nugis addere pondus'

arrangement of ideas, but apparently including course of treatment, so that his poetry is not satirical.

30. **nec socerum**, etc.: *i.e.* his poetry is not abusive like that of Archilochus. Cf. v. 25 and note. — **atris**: as blackening the character.

31. **famoso**, *abusive*, as making the person attacked **famosus**. Cf. v. 25 and note.

32. **Latinus**: as opposed to the Greek Alcæus. Cf. *Od.* IV. 3. 23.

33. **iuvat**: *i.e.* I am proud to do so. — **immemorata**, *words before unheard*. Cf. II. 2. 117.

34. **ingenuis**: alluding to the class of readers for whom he writes. Cf. v. 37, and also *Sat.* I. 10. 81–87.

35. **scire velis**, etc.: *i.e.* that being the case, if you are surprised that I am disparaged by the critics in public, I will say it is precisely for the reason that I do not toady to the crowd, nor to the pedantic critics.

37. **ventosae**, *fickle*, in matters of art, just as in politics, from which last sphere the whole figure is drawn.

38. **impensis**, etc.: not literally, but continuing the figure of political canvassing. These are the means used by the political aspirant to whom Horace compares himself.

39. **nobilium scriptorum**, etc.: *i.e.* Horace does not seek the favor of the lower orders of literary workers, but hears only the works of the great, and defends their genius. He consorts only with the choice spirits of the Augustan circle.

40. **grammaticas**, *of the critics*. — **ambire tribus**: continuing the figure. — **pulpita**: the readers' desk, which Horace does not frequent, as do others, to recite his works. Cf. *Sat.* I. 4. 73.

41. **hinc illae lacrimae**: a proverbial expression derived from Ter. *And.* 126, for "there's where the trouble is." He means, it is because I refuse to recite my works, and submit them to the approval of the crowd, that they disparage me. — **spissis indigna**, etc.: the excuse of Horace for not reciting. — **theatris**: not necessarily the theatre proper, though such recitations may have taken place in these, but *public halls*. Cf. *Sat.* I. 10. 38. — **spissis**, *crowded*.

42. **addere pondus**: *i.e.* by giv-

Digitized by Google

si dixi, 'Rides,' ait, 'et Iovis auribus ista
servas; fidis enim manare poetica mella
te solum, tibi pulcher.' Ad haec ego naribus uti
formido, et luctantis acuto ne secer ungui,
'Displicet iste locus,' clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
ira truces inimicitias et funebre bellum.

XX.

Vertumnum Ianumque, liber, spectare videris,
scilicet ut prostes Sosiorum pumice mundus.

ing them such publicity, and making so much of them.

43. **rides, ait,** etc.: *i.e.* when I excuse myself thus, these men won't believe me, but ascribe it to arrogance, and to scorn of other literary men.

44. **manare**: in a rare active sense.

45. **naribus uti,** *turn up my nose.*

46. **formido**: *i.e.* he is afraid of offending them on account of their slanderous tongues, and so he simply refers his disinclination to the place of recitation, and refuses to argue the case further.

47. **diludia,** *a truce in the contest;* the allusion is to the off-days or intervals between gladiatorial fights (**ludi**), to which he compares his argument with his opponent.

48. **ludus,** *such sport,* properly the fighting of gladiators, but with a side reference to the original meaning of the word, *sport.* — **genuit**: gnomic perfect. — **trepidum certamen,** *hot rivalry.*

49. **funebre bellum,** *bloody warfare,* as the climax of the contest of words between Horace and the critics.

EPISTLE 20. This epistle forms the epilogue to the first book of Epistles, and is addressed to the book itself, personified as a young slave brought up in the house, but now tired of restraint, and wishing to seek his fortune in the world outside. The characteristics of book and slave are confused in a manner that is puzzling and incongruous to us, but to the less fastidious imagination of the ancients, who constantly confounded the figure with the thing signified, was not objectionable.

1. **Vertumnum**: at the corner of the Forum between the Palatine and Capitoline stood a statue of Vertumnus (cf. *Sat.* II. 3. 228) near which were the book shops in the Vicus Tuscus, which led from the Forum through the low ground towards the Tiber. The word stands here as indicating one of the prominent objects of the booksellers' quarter. — **Ianum**: apparently the arch over the Vicus Tuscus, where it led out from the Forum.

2. **scilicet,** *forsooth,* in a mocking vein, implying the folly of the purpose. — **prostes**: figuratively applied to the exposure for sale at the

Digitized by Google

Odisti clavis et grata sigilla pudico;
paucis ostendi gemis et communia laudas,
non ita nutritus. Fuge quo descendere gestis.
Non erit emisso reditus tibi. 'Quid miser egi?
Quid volui?' dices, ubi quis te laeserit; et scis
in breve te cogi, cum plenus languet amator.
Quodsi non odio peccantis desipit augur,
carus eris Romae donec te deseret aetas;
contrectatus ubi manibus sordescere vulgi
coeperis, aut tineas pasces taciturnus inertis
aut fugies Vticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
qui male parentem in rupes protrusit asellum
iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem

front of the book-stall, but literally referring to the exposure of the slave. — **Sosiorum**: a famous firm of booksellers. Cf. II. 3. 345. — **pumice**: used for polishing the ends of the rolls. — **mundus**, *beautified*, referring alike to the roll and the slave.

3. **clavis, sigilla**: with a double meaning as with the other words, the keys of the bookcase and the chamber as well.

4. **gemis**: *i.e.* from love of admiration, here ascribed to the book in its personified character. — **communia**: like **publicum**, the public streets accessible to all.

5. **non ita**, etc.: *i.e.* the slave had been brought up to shun admiration as a modest young person. — **fuge**: *i.e.* since you will have it so, go your way. — **descendere**: cf. *Od.* III. 1. 11, and *Ep.* I. 7. 48 with note.

6. **quid miser**, etc.: the words of regret of the slave (book) when he sees the consequences of his wilfulness.

7. **quid volui**, *what was I thinking of?* — **laeserit**: alluding to the abuse of critics.

8. **in breve**, etc., *reduced to straits*. — **languet**: *i.e.* when readers are tired of you.

10. **aetas**, *youth* (as often), the figure being kept up throughout.

11. **contrectatus**, etc.: of the wearing out of youth and beauty. — **ubi**: opposed to **donec te**, etc.

12. **taciturnus**: *i.e.* unread.

13. **fugies**, etc.: *i.e.* you will be packed off to the provinces as unsalable merchandise.

14. **monitor**: *i.e.* Horace himself, who impliedly has endeavored to dissuade him from his purpose. — **non exauditus**, *unheeded*.

15. **qui male parentem**, etc.: *i.e.* the driver tried to prevent the ass from going over a precipice, but not succeeding, shoved him over, bidding him go to destruction, since he was determined to go. Of course the loss would be the driver's after all.

17. **pueros elementa**, etc.: *i.e.*

Digitized by Google

occupet extremis in vicis balba senectus.
Cum tibi sol tepidus pluris admoverit auris,
me libertino natum patre et in tenui re
maiores pennas nido extendisse loqueris,
ut quantum generi demas virtutibus addas;
me primis urbis belli placuisse domique;
corporis exigui praecanum solibus aptum
irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
me quater undenos sciat implevisse Decembris,
collegam Lepidum quo duxit Lollius anno.

the book would be used to teach boys their letters. For this purpose, slaves acted as schoolmasters.

18. **extremis**, etc.: *i.e.* in out-of-the-way places, "hedge schools."

19. **cum tibi sol**, etc.: here Horace skilfully inserts an account of the author of the book, which he puts into the mouth of the supposed slave. If the words are taken in immediate connection with the preceding verse, they must be supposed to refer to the words of the schoolmaster to his pupils. But it is much better to connect them with the general subject, and so refer them to the book as it is exposed for sale in the Vicus Tuscus. — **sol tepidus**: *i.e.* the declining sun of afternoon, when it was cool enough for people to be about the streets and visit the book-stalls. Thus he would have a larger audience.

20. **libertino**: cf. *Sat.* I. 6. 45.

21. **maiores**, etc.: *i.e.* for a higher flight, a rise in life.

22. **quantum**, etc.: *i.e.* the lower his origin, the greater his merit in achieving distinction.

23. **primis**, etc.: cf. I. 17. 35 and *Sat.* II. 1. 76. — **belli domique**: limiting **primis**, *i.e.* warriors and statesmen.

24. **corporis exigui**: cf. *Sat.* II. 3. 309. — **praecanum**: *early gray.* — **solibus aptum**: *fond of the sun*, *i.e.* of sunning himself for warmth, as was the habit of the Romans, perhaps with a hint at a fondness for lounging. Cf. I. 7. 10 *seq.*

25. **irasci celerem**: cf. *Sat.* II. 3. 323.

27. **Decembris**: as the month of his birth. — **undenos**: notice that the Latin regularly uses the distributives in multiplication (**bis bina**, twice two).

28. **collegam**, etc.: in the year B.C. 21. Lollius was first elected consul, and afterwards Lepidus was chosen as his colleague; hence **duxit**.

Digitized by Google

LIBER SECVNDVS

I.

Cum tot sustineas et tanta negotia solus,
res Italas armis tuteris, moribus ornes,
legibus emendes, in publica commoda peccem,
si longo sermone morer tua tempora, Caesar.

EPISTLE I. In the life of Horace ascribed to Suetonius it is said: [Augustus] scripta eius usque adeo probavit ut . . . post sermones lectos nullam sui mentionem habitam ita sit questus: "Irasci me tibi scito quod non in plerisque eiusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros tibi infame sit, quod videaris familiaris nobis esse?" expressitque eclogam cuius initium est: Cum tot sustineas, etc.

At any rate the poet's personal relations with Augustus seem to have been of the most formal character. He may well without hypocrisy have joined in the praise addressed to the restorer of peace and good order, and he doubtless appreciated his patron's many good qualities; but in all his allusions to Augustus, there seems to be something perfunctory: "If Alexander wishes to be a god, let him be a god." The tone of Epistle I. 13 is entirely inconsistent with any unaffected personal relations between Horace and Augustus. In fact, Augustus was one of the class of men that Horace was engaged all his life in ridiculing and unmasking, an actor, a *poseur*, a sham. It is entirely in harmony with this view that Horace, being requested to address an epistle to the monarch, should have attached such an address to this poetical treatise on literary taste at Rome, a subject in which Augustus was thought (perhaps even by himself) to be interested. Nor was Horace so unskilful an artist as not to be able to dovetail the treatise to its address with a smooth joint. The binding pin is the wise acquiescence of the Romans in their present form of government, taken in connection with their dissatisfaction with the present tendencies of literary art, and its present representatives. This was a subject in which Horace did have an interest, and he makes it carry the load of a tribute to his patron, as poets are often bound to do whether that patron is a crowned head, or a semi-cultivated Demos.

2. **moribus ornes**, etc.: Augustus took it upon himself to reform the morals of the state. Cf. Suet. *Oct. passim.*, also *Od.* IV. 15. 9.

4. **morer tua tempora**, *waste your time*, though the Latin has a much more picturesque implication. It represents Augustus' time as fully employed in the great duties of state, each moment (hence the plural) devoted to some particular duty from which he would be detained

Digitized by Google

Romulus et Liber pater et cum Castore Pollux,
post ingentia facta deorum in templa recepti,
dum terras hominumque colunt genus, aspera bella
componunt, agros adsignant, oppida condunt,
ploravere suis non respondere favorem
speratum meritis. Diram qui contudit hydram
notaque fatali portenta labore subegit,
comperit invidiam supremo fine domari.
Vrit enim fulgore suo qui praegravat artis
infra se positas, exstinctus amabitur idem.
Praesenti tibi maturos largimur honores
iurandasque tuum per numen ponimus aras,
nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus sapiens et iustus in uno,
te nostris ducibus, te Graiis anteferendo,
cetera nequaquam simili ratione modoque

by the necessity of reading the poet's trivial discourse, if it should be made too long. The reader will notice that the excuse, as usual with Horace, is made far more complimentary than any performance could be. Cf. *Sat.* II. 1. 12.

5. **Romulus**, etc.: *i.e.* all the great benefactors of the race before you have failed of recognition in their lifetime, and only attained divine honors after their death.

9. **ploravere**, *had to mourn.* — **favorem**, *applause.*

12. **invidiam**, etc.: *i.e.* only by his death did he finally overcome jealousy and hatred. — **domari**: as if that too were a monster like the others.

13. **urit**: *i.e.* and so excites the animosity of lesser minds whom his greatness throws in the shade. — **artis**, etc., *the virtues that lie below him, i.e.* inferior minds.

14. **exstinctus**, etc.: *i.e.* as a dead man he ceases to be a rival, and is then appreciated.

15. **praesenti**, *among us, i.e.* while still alive we give you the honors for which the others had to wait till their death. — **maturos**, *timely*, as not too late for you to enjoy.

16. **iurandas**, *to witness oaths*, used transitively, as often, perhaps following Greek usage. With this construction, however, is combined the more common one with **per**. As to the fact, cf. *Claudius natus est Lugduni eo ipso die* (B.C. 10) *quo primum ara ibi Augusto dedicata est* (Suet. *Claud.* 2); and *Templa, quamvis sciret etiam proconsulibus decerni solere, in nulla tamen provincia nisi communi suo Romaeque nomine recepit, nam in urbe quidem pertinacissime abstinuit hoc honore* (Suet. *Octav.* 52).

18. **sed tuus**, etc.: in this line begins the neatly wrought joint. In

Digitized by Google

aestimat, et nisi quae terris semota suisque
temporibus defuncta videt, fastidit et odit,
sic fautor veterum, ut tabulas peccare vetantes,
quas bis quinque viri sanxerunt, foedera regum
vel Gabiis vel cum rigidis aequata Sabinis,
pontificum libros, annosa volumina vatum,
dictitet Albano Musas in monte locutas.
Si, quia Graiorum sunt antiquissima quaeque
scripta vel optima, Romani pensantur eadem
scriptores trutina, non est quod multa loquamur:

this one thing the people are sound, but not so in literary matters, in which they affect to prefer the old to the new.

21. **nisi quae,** *except those who,* applying, in translation, the statement to the authors instead of their works, as in fact Horace does. — **terris semota,** *passed from the earth.* — **suisque temporibus defuncta,** *finished their allotted existence.*

23. **sic fautor,** *such a partisan.* The nouns in **-tor** are so adjectival in their nature, that they can take an adverb, as here. In fact, almost any noun can be restored to its original adjective meaning, if it has not been specialized too much. Cf. **late regem,** Virg. *Æn.* I. 21. — **veterum,** *of antiquity,* neuter. — **tabulas:** the Twelve Tables, which constituted the oldest collection of laws at Rome.

25. **Gabiis:** with **cum,** belonging to both nouns. For the allusion, see Livy I. 54 *seq.;* Dionys. Hal. IV. 58. — **rigidis:** cf. **Sabellus** I. 16. 49 and note. — **aequata,** *made on equal terms.* — **Sabinis:** cf. Livy I. 13.

26. **pontificum libros:** books of ritual and religious law kept by the *pontifices* from the earliest use of writing. Cf. *provocationem autem etiam a regibus fuisse declarant pontificii libri, significant nostri etiam augurales, itemque ab omni iudicio poenaque provocari licere indicant XII tabulae compluribus legibus,* Cic. *de Rep.* II. 31. 54, where it will be noticed that they are cited as authority along with the Twelve Tables. — **volumina vatum:** the most ancient works of this description are the Sibylline books; but as these were in Greek, Horace could hardly have referred to them except by a careless use of language. As oracles and prophecies were kept with great care, we must suppose there were collections of these preserved, which may be referred to here. Cf. *Religio deinde* (B.C. 212) *nova obiecta est ex carminibus Marcianis. Vates hic Marcius illustris fuerat, et cum conquisitio priore anno ex senatus consulto talium librorum fieret, in M. Aemili praetoris urbani qui eam rem agebat manus venerant.* — Livy XXV. 12. 3.

27. **Albano in monte:** *i.e.* like another Parnassus, a seat of the Latin Muses. — **Musas,** etc.: *i.e.* that these antiquated writings, without any literary merit, were uttered directly by the goddesses of song, simply because they were ancient.

28. **si quia Graiorum,** etc.:

Digitized by Google

nil intra est olea, nil extra est in nuce duri;
venimus ad summum fortunae, pingimus atque
psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poemata reddit,
scire velim chartis pretium quotus adroget annus.
Scriptor abhinc annos centum qui decidit, inter
perfectos veteresque referri debet an inter
viles atque novos? Excludat iurgia finis.
'Est vetus atque probus centum qui perficit annos.'
Quid, qui deperiit minor uno mense vel anno,
inter quos referendus erit? Veteresne poetas,
an quos et praesens et postera respuat aetas?
'Iste quidem veteres inter ponetur honeste,
qui vel mense brevi vel toto est iunior anno.'
Vtor permisso, caudaeque pilos ut equinae
paullatim vello et demo unum, demo etiam unum,
dum cadat elusus ratione ruentis acervi,

i.e. if, because the Greek authors are better in proportion to their age, we must hold the same of the Romans, there is nothing more to be said; it is like applying the same rule to the olive and the walnut, an extension of an analogy to a case of exactly the opposite nature, which shows utter folly and misapprehension.

31. **nil intra est**, etc.: apparently proverbial for an analogy between two things utterly unlike, as in the olive the soft part is outside and in the nut inside.

32. **venimus**, etc.: *i.e.* we have conquered the Greeks in arms, therefore (according to the false analogy) we must be better than they in all the arts as well.

34. **si meliora dies**: an example of the argument called Sorites, which proceeds as by the gradual diminution (or increase) of a pile of sand, asking how many grains one must take away (or add) to make it cease (or begin) to be a pile. So the poet calls upon the admirer of antiquity to set a limit of age at which an author shall be admirable, and then proceeds by the method of the Sorites to show the impossibility of setting up age as a criterion of merit.

35. **quotus annus**, *how many years;* properly, which year in order of succession, first, second, etc.

37. **referri**, *to be reckoned*, a mercantile (book-keeping) word. Cf. **referre acceptum**.

39. **probus**, *classic*, originally first class, A 1, of wares, cf. **proba merx**.

43. **iste**, etc.: the reply of the opponent.

45. **utor permisso**, *I take advantage of the concession.*—**caudae**, etc.: a mixed allusion to the old fable of Sertorius (Val. Max. VII. 3. 6) and to the φαλακρός, a sophism like the Sorites, cf. v. 34 note.

47. **cadat**, *fails, loses his case.*—

Digitized by Google

qui redit ad fastos et virtutem aestimat annis
miraturque nihil nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
ut critici dicunt, leviter curare videtur
quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
paene recens? Adeo sanctum est vetus omne poema.
Ambigitur quotiens uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti,
dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arto stipata theatro
spectat Roma potens; habet hos numeratque poetas

elusus, *baffled*, a fencing word; cf. I. 17. 18. — **ratione**, *by the argument, i.e.* the Sorites. — **acervi**: a translation of *σωρός*, from which the name of the argument is derived.

48. **fastos**, *the calendar, i.e.* reckoning the years.

49. **Libitina**: cf. *Sat.* II. 6. 19.

51. **leviter curare**, *to heed little, i.e.* have no cause to be anxious, inasmuch as his fame is assured. The allusion is to his epitaph, ascribed to himself:

Nemo me dacrumis decoret nec funera fletu
Faxit. Cur? Volito vivus per ora virum; —

or some similar expression of the poet. See also *Cum somniavit* [Ennius] *ita narravit: Visus Homerus adesse poeta*, Cic. *Acad. Pr.* II. 16. 51.

52. **quo cadant**, *what becomes of.* — **promissa**: see note v. 51. — **Pythagorea**: the allusion is to the doctrine of Metempsychosis held by Pythagoras, in accordance with which doctrine Ennius appears to have dreamed that he was inhabited by the soul of Homer. Cf. Pers. VI. 10, 11. See also *sic enim ait Ennius in Annalium suorum principio ubi se dicit vidisse in somnis Homerum dicentem fuisse se quondam pavonem et ex eo translatam esse animam in se. Schol.* in Persium.

53. **Naevius**, etc.: another instance to prove the popularity of the ancient poets.

54. **paene recens**: *i.e.* in spite of his age, he is known almost as if he had written but yesterday.

55. **ambigitur**, etc.: another way of expressing that these authors are held in repute.

56. **docti**, *skilful.* — **senis**, *old worthy*, in reference to their antiquity. — **alti**, *inspired*, in reference to his lofty style.

57. **toga**: an allusion to the *fabula togata*, or play on a Roman subject, of which Afranius was a distinguished author. — **convenisse**, *would have fitted; i.e.* his style is such as the Greek comedian would have written if he had treated Roman subjects.

58. **properare**, *to bustle*, in refer-

Digitized by Google

ad nostrum tempus Livi scriptoris ab aevo.
interdum vulgus rectum videt, est ubi peccat.
Si veteres ita miratur laudatque poetas
ut nihil anteferat, nihil illis comparet, errat.
Si quaedam nimis antique, si pleraque dure
dicere credit eos, ignave multa fatetur,
et sapit et mecum facit et Iove iudicat aequo.
Non equidem insector delendave carmina Livi
esse reor, memini quae plagosum mihi parvo
Orbilium dictare, sed emendata videri
pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum et
si versus paullo concinnior unus et alter,
iniuste totum ducit venditque poema.
Indignor quicquam reprehendi, non quia crasse
compositum illepideve putetur, sed quia nuper,
nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae

ence to the rapid and drastic action of the plays of Plautus.

63. **interdum vulgus**, etc.: *i.e.* in the indiscriminate admiration for these ancients, the Roman public is in many respects right, but not so when it praises only these, and sees nothing equal or superior in modern times.

67. **ignave**, *carelessly*, of the cases where the ancient poets disregard the labored perfection which in Horace's view should be the aim of art, cf. *Sat.* I. 10. — **multa**: *sc.* **dicere**.

68. **Iove aequo**, *with the approval of Jove*, as the fountain of all justice.

71. **Orbilium**: evidently Horace's early instructor. Cf. *Sat.* I. 6. 76, and Suet. *de Gramm.* 9. — **dictare**: apparently the education of Roman youth consisted chiefly in learning by heart (cf. v. 60) from dictation (cf. *Sat.* I. 10. 75) the Greek and Roman poets. — **sed emendata**, etc.: *i.e.* while Horace does not despise the old poets, he wonders that their faults are not seen by their admirers.

72. **exactis**, *perfection*.

75. **totum ducit**, *takes the whole with it*, making all alike seem fine.

76. **indignor**, etc.: *i.e.* he finds fault with the fact that excellence is not made the criterion, but antiquity.

79. **recte necne**, etc.: *i.e.* when I inquire whether the old plays ought to keep the stage, they think I have lost all shame to doubt that what was good enough for the famous old actors must be the best possible. — **crocum**: the stage was perfumed with saffron water. Cf.

Et cum scaena croco Cilici perfusa recens est. — Lucr. II. 416.

— **flores**: there is no other allusion

Digitized by Google

fabula si dubitem, clament periisse pudorem
cuncti paene patres, ea cum reprehendere coner,
quae gravis Aesopus, quae doctus Roscius egit;
vel quia nil rectum nisi quod placuit sibi ducunt,
vel quia turpe putant parere minoribus et quae
imberbi didicere senes perdenda fateri.
Iam Saliare Numae carmen qui laudat, et illud,
quod mecum ignorat, solus volt scire videri,
ingeniis non ille favet plauditque sepultis,
nostra sed impugnat, nos nostraque lividus odit.
Quodsi tam Graecis novitas invisa fuisset
quam nobis, quid nunc esset vetus? Aut quid haberet,
quod legeret tereretque viritim publicus usus?

to flowers on the stage; but as a scenic representation was always a festival, such a scattering of flowers is not improbable. — **Attae**: a writer of plays, T. Quinctius Atta is mentioned by several ancient authors. He seems to have died B.C. 78.

81. **patres**, *elders*, intimating that their conservatism belongs to their age.

82. **gravis**: as especially great in (heavy) tragedy. — **Aesopus**: a tragic actor, a friend of Cicero, and the father of the spendthrift mentioned in *Sat.* II. 3. 239. Cf. *Vidi . . . in Aesopo familiari tuo tantum ardorem voltuum atque motuum ut eum vis quaedam abstraxisse a sensu mentis videretur.* Cic. *de Div.* I. 37. 80. — **Roscius**: cf. Cic. *pro Arch.* VIII. 17. Both these actors had for some time been dead, but could be remembered by the older men.

83. **nil rectum**, etc.: *i.e.* because they are so opinionated that they make their own taste the criterion.

84. **turpe putant**, etc.: *i.e.* because they are too proud to admit that their juniors can be wiser than they, or that anything new has been learned since they were young.

86. **iam Saliare**, etc.: a still more emphatic statement of the same general idea. Such admirers of antiquity wish to be thought the only critics of sound taste, and praise the ancients not from real admiration for them, but from envious hatred of the moderns. — **iam**, *now* (the fact is). — **Saliare**: cf. *Salios item Marti Gradivo (Numa) legit . . . et per urbem ire canentes carmina cum tripudiis sollemnique saltatu iussit*, Livy I. 20; and *Saliorum carmina vix sacerdotibus satis intellecta*, Quint. I. 6. 40. The hymns are here mentioned as a type of the antiquity referred to. The words must not be taken literally, but only as a kind of reductio ad absurdum of the principle of these critics.

92. **legeret**, etc., *for the universal public to read and wear out by indiscriminate use.* — **viritim**: used of anything which is done to or by every man indiscriminately. — **usus**: properly belonging only to **tereret**, but by a fusion of ideas put for the people themselves.

Digitized by Google

Vt primum positis nugari Graecia bellis
coepit et in vitium fortuna labier aequa,
nunc athletarum studiis nunc arsit equorum,
marmoris aut eboris fabros aut aeris amavit,
suspendit picta vultum mentemque tabella,
nunc tibicinibus nunc est gavisa tragoedis;
sub nutrice puella velut si luderet infans,
quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
mane domo vigilare, clienti promere iura,
cautos nominibus rectis expendere nummos,
maiores audire, minori dicere per quae

93. **ut primum**, etc.: the poet here describes the rise of art in Greece and Rome, showing that it was the passion for novelty, and the recognition of new artists, which made the Greeks superior in their works of art. With this is coupled a statement of the practical spirit of the earlier Romans which prevented them from attaining the excellence that among the Greeks bloomed of a sudden on account of the leisure afforded by prosperity. — **nugari**, *to divert itself*, as compared with the serious business of the earlier wars.

94. **vitium**: in the true Roman spirit, Horace calls all such frivolities faulty, and so impliedly puts the Roman practical serious pursuits above the Greek trifling, while at the same time he asserts the Greek superiority in these trifles.

96. **fabros**, *workers in*, etc.

99. **sub nutrice**, etc.: *i.e.* they were like children in their inconstancy, captivated by one object and, soon satiated, leaving it for another. All this refers to the **novitas** of v. 90.

101. **quid placet**, etc.: *i.e.* and naturally, for that is the law of taste, that variety should be attractive.

102. **paces**, *times of peace;* see Gr. A. & G. 75, 3 *c*.

103. **Romae**, etc.: *i.e.* at Rome, on the other hand, the people were devoted to political and economic pursuits and moral culture (cf. II. 3. 323 *seq.*); hence they could not be expected to practise the frivolous arts; but cf. v. 108 for the change which took place under Augustus. — **reclusa**, *with open doors*, expecting a throng of clients, who came to make the morning call and get advice (cf. **promere iura**). This receiving of visits was a necessary duty of a politician.

104. **mane**: cf. *Sat.* I. 1. 10; *Ep.* I. 7. 75. — **vigilare**, *be up early*.

105. **cautos**, *secured*. — **rectis**, *good*, in a commercial sense.

106. **maiores**, etc.: to listen to, and in turn to dispense, worldly wisdom. Upon receiving the **toga virilis**, the young Roman was put in charge of some statesman or warrior, to learn his duties as a citizen

Digitized by Google

crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno
scribendi studio; puerique patresque severi
fronde comas vincti cenant et carmina dictant.
Ipse ego, qui nullos me adfirmo scribere versus,
invenior Parthis mendacior, et prius orto
sole vigil calamum et chartas et scrinia posco.
Navem agere ignarus navis timet; habrotonum aegro
non audet nisi qui didicit dare; quod medicorum est
promittunt medici; tractant fabrilia fabri:
scribimus indocti doctique poemata passim.
Hic error tamen et levis haec insania quantas
virtutes habeat, sic collige. Vatis avarus
non temere est animus, versus amat, hoc studet unum;
detrimenta, fugas servorum, incendia ridet;

and a politician. Cf. Cic. *de Am.* I. 1.

107. **minui**, etc.: cf. the elder Horace's instructions to his son, *Sat.* I. 4. 105.

108. **mutavit**, etc.: *i.e.* but now we have changed all that, and have suddenly become frivolous like the Greeks, and the natural consequence is that everybody writes, whether well or ill. This is apparently inserted to account for the poor quality of much that is written. The mistake made by the critics is in classing all alike, — a side glance at the main theme again. — **calet**, *is fired.*

109. **severi**: *i.e.* who should be devoted to more serious pursuits.

110. **fronde**, etc.: *i.e.* as devotees of the Muses. — **dictant**, *improvise*, dictating them on the spot to a slave to take down.

111. **ipse ego**: Horace, with his usual humor, includes himself among the objects of his satire.

112. **Parthis**: proverbial; cf. *perfide Albion*, and the British idea of French disingenuousness.

113. **vigil**: cf. **vigilare**, v. 104. — **scrinia**, *books;* the article itself is not distinguishable from the **capsa** or book-holder; it evidently contained rolls, intended here perhaps to be translated or imitated, as that was the way in which the poetry he is speaking of was written.

114. **navem**, etc.: *i.e.* all other professions are recognized as requiring preparation, but anybody can write, they think. — **habrotonum**: a bitter herb, used as a remedy for several diseases. Cf. Pliny, *H. N.* XXI. 92 (160). It is doubtless chosen here as a common and innocuous remedy.

118. **hic error**, etc.: the poet jocosely enumerates the advantages that after all flow from this craze.

119. **sic collige**: cf. *Sat.* II. 1. 51. — **vatis avarus**, etc.: *i.e.* this passion keeps the poet from covetousness.

121. **detrimenta**, etc.: *i.e.* in

Digitized by Google

non fraudem socio puerove incogitat ullam
pupillo; vivit siliquis et pane secundo;
militiae quamquam piger et malus, utilis urbi,
si das hoc, parvis quoque rebus magna iuvari.
Os tenerum pueri balbumque poeta figurat,
torquet ab obscenis iam nunc sermonibus aurem;
mox etiam pectus praeceptis format amicis,
asperitatis et invidiae corrector et irae,
recte facta refert, orientia tempora notis
instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit;
caelestis implorat aquas docta prece blandus,
avertit morbos, metuenda pericula pellit;

consequence of his freedom from greed of gain, the poet is undisturbed by losses, and does not commit crime for money.

123. **vivit siliquis**, etc.: *i.e.* he is free from luxury. — **siliquis**: properly pods, but put here for all kinds of leguminous vegetables, as cheap food. — **secundo**: *i.e.* of the poorer quality.

124. **militiae**: may be construed either as dative or locative. — **urbi**: *i.e.* though he is of no use in war, he does perform a useful function as a teacher of morals.

125. **si das**, etc.: *i.e.* if you admit that even the great object of the well-being of the state is aided also by slight influences in favor of good morals. Of course the condition is really an implied assurance of the fact.

127. **torquet**, etc.: *i.e.* by familiarizing the youth with elegant diction from his earliest age, the poet keeps him pure and clean in language. — **iam nunc**, *even then; i.e.* from his infancy, before his mind and heart can yet be affected.

128. **mox etiam**, etc.: *i.e.* later the moral precepts can take effect.

130. **recte facta**, *virtuous deeds;* in the past to serve as examples for the future. — **tempora**, *generation.* — **notis**, *famous, i.e.* he gives currency among the next generation to the well-known examples of virtue.

131. **solatur**: *i.e.* by the examples and precepts which he presents. — **aegrum**, *sick at heart.*

132. **pueris, puella**: cf. *Carmen Saeculare*, esp. v. 6; also *Decrevere pontifices ut virgines ter novenae per urbem euntes carmen canerent. Id cum in Iovis Statoris aede discerent conditum ab Livio poeta carmen*, etc.; the narrative continues in reference to another rite: *Tum septem et viginti virgines longam indutae vestem carmen in Iunonem reginam canentes ibant*, Livy, XXVII. 37. Similar rites must have been very ancient in Italy. Cf. Dionys. Hal. I. 21.

Digitized by Google

impetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
condita post frumenta, levantes tempore festo
corpus et ipsum animum spe finis dura ferentem,
cum sociis operum, pueris et coniuge fida,
Tellurem porco, Silvanum lacte piabant,

138. **Manes**: *i.e.* Di Manes, *the gods below.*

139. **agricolae prisci**, etc.: the mention of the employment of poetry in sacred rituals affords a natural transition to a description of the rise of literature from festal rites in Rome independent of Greek influence, and the later fuller development of literary taste and activity under that influence, and further to a statement of the present hindrances and discouragements with which the poet has to contend. — **agricolae**, etc.: Horace refers, no doubt correctly, the origin of Latin poetry, especially dramatic poetry, to primitive harvest festivals, at which songs were sung of a merry kind, accompanied with good-natured chaffing and raillery.

141. **spe finis**, etc.: *i.e.* as the festivity marks the end of the year's labor, so its expectation, confirmed by the recurring festival, has sustained the laborer through the year.

142. **cum sociis operum**: the numerous allusions to the union of slaves and freemen in these festivals, make it almost necessary to take **sociis** as referring to slaves, the two groups being put together without a connective; cf. *Od.* III. 17. 16; *Epod.* 2. 65, and Marquardt, *Privatleben*, p. 172. Probably Horace's picture does not go very far back.

143. **Tellurem porco**, etc.: in the general inosculation of all Roman cults with each other, there is no known festival that exactly corresponds to this description. After harvest, on the 25th of August, a sacrifice called Opeconsiva was made, and Ops can hardly be distinguished from Tellus, but details of this sacrifice are wanting. Later in the year, about Dec. 15, after the sowing of the new crop, there was a festival, the Feriae Sementivae; later still came the Saturnalia, and in January the Paganalia, a rustic festival to Tellus and Ceres (hardly distinguishable divinities); cf. Ov. *Fast.* I. 663 *seq.* Horace may refer to any of these, or his words may be a confused allusion to all of them. — **porco**: for some reason or other the pig was the special sacrifice to Ceres, and all other Chthonic deities. Cf.

Placentur matres frugum, Tellusque Ceresque
Farre suo gravidae visceribusque suis.
— Ov. *Fast.* I. 671.

It is to be noticed that this animal especially belongs to settled life, and so to the life of husbandry, as opposed to a nomadic life, in which the herds accompanied their owners in their wanderings. It formed also the special food of the countryman throughout Italy, the only animal that was not too valuable to kill. — **Silvanum**: here as the god of pasturage, which was one of his provinces, as opposed to agriculture represented in Tellus. — **lacte**: cf. *silvicolam tepido lacte precare Palen* (another pastoral divinity), Ov. *Fast.* IV. 746. — **piabant**, *appeased*,

Digitized by Google

floribus et vino Genium, memorem brevis aevi.
Fescennina per hunc inventa licentia morem
versibus alternis opprobria rustica fudit,
libertasque recurrentis accepta per annos
lusit amabiliter, donec iam saevus apertam
in rabiem coepit verti iocus et per honestas
ire domos impune minax. Doluere cruento
dente lacessiti, fuit intactis quoque cura
condicione super communi; quin etiam lex
poenaque lata, malo quae nollet carmine quemquam
describi: vertere modum formidine fustis
ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artis

lit. made **pius**, a word which is applied to gods in their relation to men, as well as *vice versa;* cf. *pia mater*, *Ep.* I. 18. 26 and note.

144. **Genium**: this word, from the same root as **gigno**, expressed to the Romans a very vague and ill-defined conception, as were all their religious conceptions. It evidently at first meant a divinity that presided over the birth of the individual. Cf. *lectus genialis*, *Ep.* I. 1. 87, and *Genium appellant Deum, qui vim obtineret rerum omnium generandarum*, Paul. Diac. p. 71. This divinity would seem to have been supposed to be an attendant spirit, and to fix in some manner the person's destiny through life. (Cf. *Ep.* II. 2. 187.) Either originally or later it was identified with the soul of the person. (Cf. **genio indulgere, genium curare, placare,** and *Od.* III. 17. 14.) Slaves were wont to entreat their master by this genius, and it was especially worshipped on birthdays. Here it is identified with the worshippers (hence **memorem**).

145. **Fescennina**, etc.: the allusion is to the Fescennine verses, so called from their origin in Fescennium, a town of Etruria. The fullest description of them is found here. But there are many allusions to them in other authors. Cf. Livy, VII. 2; Sen. *Medea*, 107 and 112. They were in the chaffing, abusive tone that the Italians seem to have loved. They survived chiefly in wedding ceremonies.

151. **intactis**, etc.: cf. *Sat.* II. 1. 23.

152. **lex**: in the Twelve Tables. This provision has not been preserved, except as quoted by St. Augustine, but the verb used was **occentassit**. Cf. *Sat.* II. 1. 82. Another provision which has been partially preserved, **qui malum carmen incantassit**, refers to incantations.

155. **ad bene dicendum**, etc.: *i.e.* poetry was improved, and made to praise and please. Horace may have in his mind here the songs sung in the triumphal processions, which were a curious mixture of mocking and eulogy.

156. **Graecia**, etc.: Livius Andronicus, the earliest poet of Rome,

Digitized by Google

intulit agresti Latio; sic horridus ille
defluxit numerus Saturnius et grave virus
munditiae pepulere, sed in longum tamen aevum
manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
et post Punica bella quietus quaerere coepit,
quid Sophocles et Thespis et Aeschylus utile ferrent.
Temptavit quoque rem si digne vertere posset,
et placuit sibi natura sublimis et acer,
nam spirat tragicum satis et feliciter audet,

in so far as he produced a continuous work, was a native of Tarentum, and was brought to Rome as a slave by M. Livius Salinator. All his works were translations from the Greek. His first play was presented B.C. 240. Cf. Livy VII. 2; Cic. *Brut.* 72; *de Sen.* 50. Naevius (B.C. 235) was a citizen of Campania, but mostly followed Greek originals. Plautus (born B.C. 254) was an Umbrian, but only adapted Greek plays. Ennius (born B.C. 239) was a Calabrian, and followed Greek models with close imitation. Cf. *Antiquissimi doctorum, qui idem et poetae et semigraeci erant, Livium et Ennium dico, quos utraque lingua domi forisque docuisse adnotatum est, nihil amplius quam Graecos interpretabantur aut si quid ipsi Latine composuissent praelegebant,* Suet. *de Gramm.* I.

158. **numerus Saturnius**: the old Roman metre, which was supplanted by the hexameter. It was a rude kind of iambic catalectic septenarius, with occasional omission of the arsis (which alone to Horace's ear would make it *horridus*), and occasional accented short theses. Cf. Naevius' epitaph attributed to himself:

Immórtalés mortáles sí forét fas flére, etc.;

and his epigram on the Metelli:

Fató Metélli Rómaí fiunt cónsules;

also:

Terrá pestém tenéto sălus hic manéto.
— Varro, *R. R.* I. 2. 27.

and others in Allen's *Remnants of Early Latin*, p. 95. — **virus**: *i.e.* the venom of the old rustic poetry.

159. **munditiae**, *decency*, improvement in elegant manners.

161. **serus**, *only late* (its usual meaning), agreeing with a **Romanus** implied in **victorem**.

162. **post Punica**, etc.: *i.e.* not till then. Cf. the dates given above. — **quietus**: *i.e.* it was at the close of the Punic wars that he found the repose necessary for study.

163. **Thespis**: loosely used of the supposed earliest playwright.

164. **temptavit**, etc.: *i.e.* he began to study (v. 161) and then tried also to imitate. — **rem**, *the matter*, *i.e.* disregarding the style; another reason for v. 160. — **vertere**, *reproduce*, a little more than translate.

165. **placuit sibi**: *i.e.* he was satisfied with his efforts, and did well enough, saving the exception in v. 167. — **natura**, etc.: *i.e.* the Roman, from his serious nature, was well fitted for forms of composition requiring strength and intensity.

166. **spirat tragicum** (cognate accusative), *he breathes the tragic style.* Cf. *spirantes bellum*, Lucr. V.

Digitized by Google

sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
sudoris minimum, sed habet comoedia tanto
plus oneris, quanto veniae minus. Adspice Plautus
quo pacto partes tutetur amantis ephebi,
ut patris attenti, lenonis ut insidiosi,
quantus sit Dossennus edacibus in parasitis,
quam non adstricto percurrat pulpita socco.
Gestit enim nummum in loculos demittere, post hoc
securus cadat an recto stet fabula talo.
Quem tulit ad scaenam ventoso gloria curru,
exanimat lentus spectator, sedulus inflat.
Sic leve, sic parvum est, animum quod laudis avarum
subruit aut reficit. Valeat res ludicra, si me
palma negata macrum, donata reducit opimum.

392; *i.e.* the same idea as **sublimis**, etc., but here applied to the stage as the preceding refers to character generally. — **audet**: *i.e.* is successful in these higher flights.

167. **turpem**, etc.: *i.e.* but he thinks it a shame to correct his first rough inspired effort, and hence his work lacks elegance.

168. **creditur**, etc.: *i.e.* the common idea is that comedy is easier, as not requiring the higher flights on account of the every-day nature of the subject; but what he has said of tragedy is even more true of comedy.

170. **adspice**, etc.: *i.e.* see how carelessly Plautus, for instance, sustains the parts which he attempts. The form is ironical.

171. **partes**: regularly in the plural of a single character. — **tutetur**: cf. **defendente**, *Sat.* I. 10. 12. — **amantis**, etc.: the stock characters of the comedy.

173. **quantus**: cf. note to **aspice**, v. 168. — **Dossennus**: a regular character in the Atellane farces, and put for a rude clown such as are found in those farces. The name is also said to be that of a writer of Mimes; at any rate he must be an example of careless writing: cf. v. 174.

174. **non adstricto**, *down at the heel*; the carelessness of the writer is transferred to the character on the stage.

175. **gestit**, etc.: *i.e.* he does not care for art, but only for money. — **post hoc**: *i.e.* having got that.

176. **cadat**: *i.e.* fails. — **recto talo**, *square on its feet.*

177. **quem tulit**, etc.: *i.e.* if a poet, as nowadays is the case, is led to write comedies for glory instead of for money, he is easily affected by the attitude of the spectator. It is implied that the uncertainty of pleasing keeps men from writing for the stage; cf. v. 180. — **ventoso**, *wind-wafted*, as uncertain and changeable on account of the inconstancy of the popular taste.

178. **lentus**, *unmoved.*

180. **valeat**, etc.: *i.e.* I am sure

Digitized by Google

Saepe etiam audacem fugat hoc terretque poetam,
quod numero plures, virtute et honore minores,
indocti stolidique et depugnare parati,
si discordet eques media inter carmina poscunt
aut ursum aut pugiles his nam plebecula gaudet.
Verum equitis quoque iam migravit ab aure voluptas
omnis ad incertos oculos et gaudia vana.
Quattuor aut plures aulaea premuntur in horas,
dum fugiunt equitum turmae peditumque catervae ;
mox trahitur manibus regum fortuna retortis,
esseda festinant, pilenta, petorrita, naves,

that would be my case; I bid good by to the comic stage if my happiness depends on the uncertain favor of the spectator.

182. **saepe etiam**, etc.: another reason why men do not write for the stage. — **audacem**, *the boldest; i.e.* one who ventures to try it once, as it were, and meets with this discouragement.

183. **plures**: *i.e.* the **plebecula** of v. 186.

184. **depugnare**, etc.: *i.e.* they are unwilling to yield to the better taste of the higher class (**eques**), but are ready to fight it out and have their way by main force.

185. **carmina**: *i.e.* the verses of the play.

186. **ursum**: *i.e.* a bear-baiting.

187. **verum equitis**, etc.: *i.e.* but the fact is, that the taste of the higher classes, too, has deteriorated, and even they take more pleasure in spectacular plays with "live horses" and "real water" than in the true dramatic art.

188. **incertos**, *restless; i.e.* the various spectacle draws their eyes now this way and now that, while they do not look upon any one thing long enough to take any thought of the meaning of the whole (hence **vana**). — **vana**, *idle*, mere pleasures of sense which have no thought or even emotion behind them.

189. **quattuor**, etc.: *i.e.* a real battle is presented (cf. the modern realistic drama), lasting four or five hours. — **premuntur**: it must be remembered that the ancient curtain rolled down, instead of up, as with us.

191. **mox trahitur**, etc.: *i.e.* after the battle, the triumph is represented. Cf. *Sat.* I. 6. 23, and note. — **regum fortuna**: a common poetical figure by which the fortunes of the kings are put for the kings themselves. Translate, *kings of fallen fortune*. The case of Perseus is perhaps the most pathetic.

192. **esseda**: the war chariot of the Gauls. — **pilenta**: a covered two-wheeled carriage, the regular conveyance of matrons, and also of vestal virgins and priestesses; as these latter accompanied the triumphal procession, the reference here may be to them. — **petorrita**: a covered carriage differing from the *pilentum* in having four wheels (whence its name). It hardly appears who rode in it in a triumph. — **naves**: all sorts of representa-

Digitized by Google

captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
diversum confusa genus panthera camelo,
sive elephas albus volgi converteret ora;
spectaret populum ludis attentius ipsis
ut sibi praebentem mimo spectacula plura,
scriptores autem narrare putaret asello
fabellam surdo. Nam quae pervincere voces
evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum:
tanto cum strepitu ludi spectantur et artes
divitiaeque peregrinae! Quibus oblitus actor
cum stetit in scaena, concurrit dextera laevae.

tions of towns, rivers, and the like, were borne in procession, and it may be that models of ships were also carried.

193. **ebur**: cf. *tulit* (*L. Scipio*) *in triumpho eburneos dentes mille ducentos triginta unum.* Liv. XXXVII. 59 — **captiva Corinthus**, *all the spoils of Corinth, i.e.* as much Corinthian bronze as ever came from Corinth, when captured by Mummius.

194. **rideret Democritus**: there was a popular notion that this philosopher was constantly laughing at the vicissitudes as well as follies of mankind, to such a degree that his fellow-citizens thought him crazy. The origin of this notion it is impossible to trace, but there is found among the writings of Hippocrates a spurious letter to Damagetus (No. 17), written probably as early as the first century B.C., describing this condition of the philosopher. This must have been founded on some previously existing notion of the kind, and probably served to crystallize it. Cf. Juv. X. 28–53. See also Burton's *Anatomy of Melancholy*, Introduction.

195. **diversum**, etc., *the hybrid creature panther confused with camel, i.e.* the camelopard, or giraffe, brought to Rome by Julius Cæsar, B.C. 46, to grace the Ludi Circenses held at his triumph. — **genus**: apposition; but cf. **suspensi loculos**, *Sat.* I. 6. 74.

196. **elephas albus**: then as now a rarity.

198. **ut sibi**, etc.: *i.e.* he, in accordance with his reputed habit, would be more amused by the folly of the spectators than by the player.

199. **scriptores**, etc.: the statement of the point he is aiming at, that authors have little encouragement to write for such a public. — **asello**, etc.: a curious combination of two proverbs, *surdo narrare fabulam* and ὄνῳ τις ἔλεγε μῦθον, ὁ δὲ τὰ ὦτα ἐκίνει. Zenobius, V. 42.

200. **pervincere**, *overpower*.

201. **evaluere**: cf. the gnomic perfect.

202. **Garganum**: cf. *Od.* II. 9. 7.

203. **artes**, *works of art* (as often), such as statues and vases, which were carried in the triumphal processions referred to in v. 191 *seq.*

Digitized by Google

'Dixit adhuc aliquid?' 'Nil sane.' 'Quid placet ergo?'
'Lana Tarentino violas imitata veneno.'
Ac ne forte putes me quae facere ipse recusem,
cum recte tractent alii, laudare maligne;
ille per extentum funem mihi posse videtur
ire poeta, meum qui pectus inaniter angit,
irritat, mulcet, falsis terroribus implet,
ut magus et modo me Thebis modo ponit Athenis.
Verum age, et his qui se lectori credere malunt
quam spectatoris fastidia ferre superbi
curam redde brevem, si munus Apolline dignum
vis complere libris et vatibus addere calcar,
ut studio maiore petant Helicona virentem.

207. **lana**, etc.: *i.e.* the magnificent dress of the actor. The same effect is often produced by the modern actress' wardrobe.—**Tarentino**: cf. *Nepos Cornelius qui divi Augusti principatu obiit: Me, inquit, iuvene violacea purpura vigebat, cuius libra denariis centum venibat, nec multo post rubra Tarentina. Huic successit dibapha Tyria, quae in libras denariis mille non poterat emi.* Plin. *Nat. Hist.* IX. 39 (63). The ancient *purpura*, made from the shellfish of the Mediterranean, had a very wide range, including reds (on the crimson side) almost to black, browns, oranges, lilacs, mauves, as well as what we should now call purple, all the colors seen in the modern pansy.—**veneno**, *drug*, perhaps a translation of *φάρμακον*.

208. **ac ne forte**, etc.: *i.e.* for fear you should think I damn with faint praise the works of poets in a line which I do not attempt myself, and so you should distrust my opinion on the state of the art, I assure you that I think the dramatic art is the most difficult, and merits the highest praise when it is well done, in that its effect is so powerful upon the spectator.

209. **maligne**, *grudgingly, meagrely*, the opposite of **benigne**, *generously*; cf. *Od.* I. 9. 6.

210. **per extentum**, etc.: apparently proverbial for difficulty.

212. **irritat**, etc.: by the vividness of dramatic presentation.

213. **Thebis, Athenis**: the usual scenes of the heroic tragedy.

214. **verum age**, etc.: the poet now turns from the stage to published works. This is a branch worthy of consideration if Augustus wishes to encourage literature, so as to fill the Palatine library with worthy productions.

216. **Apolline**: the Palatine library was attached to the temple of Apollo, dedicated to him as the leader of the Muses. Cf. I. 3. 17 and note.

217. **addere calcar**, *to apply an additional spur*.

218. **Helicona**, etc.: *i.e.* as the seat of the Muses, to which their votaries would resort.

Digitized by Google

Multa quidem nobis facimus mala saepe poetae,
ut vineta egomet caedam mea, cum tibi librum
sollicito damus aut fesso; cum laedimur, unum
si quis amicorum est ausus reprendere versum,
cum loca iam recitata revolvimus irrevocati,
cum lamentamur non apparere labores
nostros et tenui deducta poemata filo,
cum speramus eo rem venturam, ut simul atque
carmina rescieris nos fingere, commodus ultro
arcessas et egere vetes et scribere cogas.

219. **multa quidem**, etc.: *i.e.* we ourselves are partly to blame in several respects, first, when we are not cautious in presenting our productions to you at proper times. We thereby produce an unfavorable impression. Cf. the tone of I. 13, and *Sat.* II. 1. 18. — **quidem**: concessive, opposed to **sed tamen**, v. 229. — **mala**, *harm*.

220. **vineta**, etc.: proverbial, like "cut one's own nose off," of doing one's self an injury. It is implied that Horace himself had thus offended. Cf. citations under v. 219, as well as *Sat.* I. 3. 63. — **caedam**, *cut down*, not merely prune.

221. **cum laedimur**, etc.: *i.e.* or second, when we are too sensitive to criticism, and are offended by it.

223. **cum loca**, etc.: or third, when in our conceit we repeat, without being asked, what we consider a fine passage. — **recitata**: of course in this case the poem is supposed to be presented by the author in person, and read to the patron, as was done by Virgil in the case of the Marcellus passage, *Æn.* VI. 860 *seq.* — **revolvimus**: notice the form of the ancient book, a roll unwound on one side, and rewound after being read on the other. — **irrevocati**: the regular word for *recall, ask to repeat*, is **revocare**, derived from the stage; cf. Cic. *pro Arch.* 18.

224. **cum lamentamur**: *i.e.* or fourth, when we complain that our work is not appreciated in proportion to the labor we expend on it, and the subtlety (**tenui**) of the art which is in it.

225. **deducta**: a regular word for poetical effort, derived from spinning. Cf. *Sat.* II. 1. 4; I. 10. 44 note. — **filo**: also a common word in reference to style. Cf. Cic. *de Am.* 25.

226. **cum speramus**, etc.: or when we hope for an instantaneous result in patronage even before we have accomplished anything. — **eo rem venturam**, *that the result will be, i.e.* that we shall have the good luck to get a commission at once to write. These things, he would say, are to be earned by worthy production, not voluntarily given in advance.

227. **fingere**: *i.e.* are engaged in composition. — **commodus**: *i.e.* obligingly. — **ultro**: *i.e.* going out of your way to invite us in.

228. **egere vetes**: *i.e.* put us out of danger of want by presents. The erroneous idea in these cases

Digitized by Google

Sed tamen est operae pretium cognoscere, quales
aedituos habeat belli spectata domique
virtus indigno non committenda poetae.
Gratus Alexandro regi magno fuit ille
Choerilus, incultis qui versibus et male natis
rettulit acceptos regale nomisma Philippos.
Sed veluti tractata notam labemque remittunt
atramenta, fere scriptores carmine foedo
splendida facta linunt. Idem rex ille, poema
qui tam ridiculum tam care prodigus emit,
edicto vetuit ne quis se praeter Apellen
pingeret aut alius Lysippo duceret aera

is that poems are to be paid for in advance

229. **sed tamen**, etc.: *i.e.* though we often injure our prospects by the faults enumerated, still it is well worth while for the patron to take an active part in looking out for a worthy herald of his praises. — **cognoscere**, *to consider well*, examine into the case and determine; an almost judicial word in this sense.

230. **aedituos** (*μυσταγωγοί*), *temple guides, ciceroni*, the guardians of a temple who, like the sacristan in modern times, showed visitors about, and dilated upon the beauties of statues and pictures. Cf. Cic. *in Verr.* II. iv. 59. 132. The figure has too much local color to be at once appreciated in English. The virtue is set up in a temple as an object of veneration, and the poet is the *cicerone* who points out its beauty or sanctity, or what not. Only a great poet is worthy to perform such service.

232. **gratus**, etc.: *i.e.* to be sure, Alexander allowed Chœrilus with his wretched verses to win solid coin, but this is only an exception, and usually a poor writer dims the praises of the hero he sings.

233. **Choerilus**: a wretched poet who was in favor with Alexander, and wrote his exploits. — **incultis**, *uncouth*. — **male natis**, *ill-fated*, *i.e.* doomed to failure from their birth, the opposite of **felix**. — **versibus**, *for*, etc., but in the Latin, dative (*to their credit*).

234. **rettulit acceptos**, *pocketed*, a mercantile term, meaning to put to the credit side of an account. The poems are the *nomen* to which the credit is made. — **regale nomisma**, *good royal coin*, implying that it was a regal reward.

235. **tractata notam**, etc.: cf. the English proverb of touching pitch. — **remittunt**, *leave*, properly *give off*.

236. **foedo**: almost like the British "nasty," but with the figure sustained as in **splendida, linunt** (*besmirch*, and so dim the brightness).

237. **idem rex ille**, etc.: *i.e.* that was the only case in which he was so unwise.

240. **alius Lysippo**: cf. I. 16. 20 and note. — **duceret**: cf. Plin. *H. N.* VII. 37 (125).

Digitized by Google

fortis Alexandri voltum simulantia. Quodsi
iudicium subtile videndis artibus illud
ad libros et ad haec Musarum dona vocares,
Boeotum in crasso iurares aere natum.
At neque dedecorant tua de se iudicia atque
munera, quae multa dantis cum laude tulerunt,
dilecti tibi Vergilius Variusque poetae:
nec magis expressi vultus per aenea signa
quam per vatis opus mores animique virorum
clarorum apparent. Nec sermones ego mallem
repentis per humum quam res componere gestas,
terrarumque situs et flumina dicere et arces
montibus impositas et barbara regna, tuisque
auspiciis totum confecta duella per orbem,
claustraque custodem pacis cohibentia Ianum,
et formidatam Parthis te principe Romam,

242. **artibus**, *works of art* (abl. of respect), alluding to Alexander's taste in selecting these great artists, as opposed to his foolish approval of Chœrilus.

243. **vocares**: *i.e.* if you had called in his judgment to decide on books, etc., you would have sworn he was a dull Bœotian, if we are to judge by the choice he made of a poet. As to the tense, cf. *Sat.* I. 3. 4. The nature of the use of tenses is best seen by supposing Horace to speak, say, of Mæcenas, in which case he would say **voces** and **iures**.

244. **Boeotum**, etc.: cf. Cic. *de Fato*, 4, *Athenis tenue caelum, ex quo acutiores etiam putantur Attici, crassum Thebis, itaque pingues Thebani.* This estimate of the Bœotians was proverbial in antiquity. It no doubt began at Athens.

245. **at neque**, etc.: *i.e.* but in your case your poets justify your choice, nor is there less expressiveness in the poet's art than in the sculptors to whom Alexander gave so much praise. The implication is that Augustus is superior to Alexander in this respect.

250. **nec sermones**, etc.: the poet, from the mention of Varius and Virgil, naturally comes to say why he himself is not to be reckoned with them, and so he gracefully ends his epistle with a compliment. — **sermones**: cf. *Sat.* I. 1. 1 and note; *Ep.* II. 3. 95; *Sat.* II. 6. 17.

251. **repentis**, etc.: as opposed to the flight of poetry. — **res gestas**: cf. I. 17. 33.

252. **terrarum**, etc.: *i.e.* the description of the countries conquered.

255. **claustra**, etc.: alluding to the closing of the temple of Janus by Augustus in B.C. 29, B.C. 25, and again, perhaps, B.C. 10.

256. **Parthis**: cf. I. 12. 27; *Sat.* II. 5. 62. Doubtless the reason why these are so often mentioned is to

Digitized by Google

si quantum cuperem possem quoque: sed neque parvum
carmen maiestas recipit tua, nec meus audet
rem temptare pudor, quam vires ferre recusent.
Sedulitas autem stulte quem diligit urget,
praecipue cum se numeris commendat et arte;
discit enim citius meminitque libentius illud,
quod quis deridet quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
in peius voltu proponi cereus usquam,
nec prave factis decorari versibus opto,
ne rubeam pingui donatus munere et una
cum scriptore meo capsa porrectus operta
deferar in vicum vendentem tus et odores
et piper et quicquid chartis amicitur ineptis.

be found in the fact that they had been so long the most dreaded enemies of Rome, though the actual events of their subjection were not very memorable.

258. **recipit**, *admit, i.e. is too great for*, so that you would not be justified in receiving it; and, on the other hand, my modesty is too great to allow me to try.

260. **sedulitas**, *officious devotion.* — **stulte**: with emphasis, *i.e.* it is foolish for one to do so. — **urget**, *depreciate*, as a man of inferior talent would do in attempting to exalt the object of his praise.

261. **praecipue**, etc.: *i.e.* especially in an ambitious work like poetry, in which art and grace count for so much. For the good is forgotten, but the faults are remembered.

264. **officium**, *dutiful service, i.e.* a tribute of respect such as a poem would be. — **gravat**, *lowers my dignity.* — **ac**, *and consequently.* — **neque**: *i.e.* neither to be represented in portraiture (a truism, with which the other is compared), nor to be praised in ill-wrought verse (any more than the first). Cf. *Od.* I. 6. 5.

267. **pingui**: cf. Cic. *de Fato*, cited under v. 244, and *Sat.* II. 6. 14. — **munere**, *tribute*, the poem referred to.

268. **cum scriptore**, etc.: *i.e.* that we should both be consigned to oblivion. The figure treats only of the poem, which is supposed to be carried off packed up in a waste-paper basket, to be used for wrapping-paper. Into this oblivion (regardless of the figure, except in **porrectus**, stretched out as on a bier), the eulogized is to accompany his eulogist.

269. **vicum**: *i.e.* the Vicus Tuscus. With this jest the letter closes in Horace's usual manner.

Digitized by Google

II.

Flore, bono claroque fidelis amice Neroni,
si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis et tecum sic agat: 'Hic et
candidus et talos a vertice pulcher ad imos
net eritque tuus nummorum milibus octo,
verna ministeriis ad nutus aptus eriles,
litterulis Graecis imbutus, idoneus arti
cuilibet; argilla quidvis imitaberis uda;
quin etiam canet indoctum sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
laudat venales qui volt extrudere merces.

EPISTLE 2. Horace's friend, Florus, the same to whom *Ep.* I. 3 is addressed, being absent with Tiberius on some expedition, had complained of the poet's silence, and had demanded the ode which had been promised him. Horace, half in jest and half in earnest, gives excuses both for not writing (vs. 1–24) and for not sending the ode. The excuses for the last are (*a*) that the stimulus of the ambition of his earlier career is withdrawn by his success (24–54); (*b*) that advancing years are beginning to extinguish his powers (55–57); (*c*) that tastes are so different that it is useless to try to satisfy anybody (58–64); (*d*) that writing at Rome amid so many hindrances is impossible (65–86); (*e*) that the guild of poets is a mutual admiration society, and if he writes himself he will be obliged to listen to their works as well. This last excuse leads him to the true attitude of the poet, and the true spirit of poetry itself, the difficulty of the art, and finally to his favorite topic of ethical culture, and to a discussion of his own moral condition.

1. **Neroni**: Tiberius; cf. I. 3. 2.

3. **Tibure vel Gabiis**: *i.e.* as opposed to foreign slaves, a *verna* sold at private sale. Cf.

> Civis non Syriaeve Parthiaeve.
> Nec de Cappadocis eques catastis
> Sed de plebe Remi Numaeque verna.
> Mart. X. 76. 2 *seq.*

4. **candidus**: of his complexion. — **pulcher**: of his form.

5. **fiet eritque**: a double expression, as often in legal forms. — **nummorum**: *i.e.* sesterces. — **milibus octo**: about $350 or $400, a common price for a choice slave. Cf. Dig. XXI. 1. 57.

7. **imbutus**: *i.e.* with just a smattering of. — **idoneus**, etc.: *i.e.* he has capacity for being educated in any art.

8. **argilla**, etc.: *i.e.* he is young and docile, and you can make what you will of him.

9. **indoctum**: *i.e.* he has not been trained yet, but has a voice that already is pleasing at a symposium, where not much is demanded.

10. **multa**, etc.: *i.e.* I will say

Digitized by Google

Res urget me nulla, meo sum pauper in aere.
Nemo hoc mangonum faceret tibi, non temere a me
quivis ferret idem. Semel hic cessavit et, ut fit,
in scalis latuit metuens pendentis habenae:' 15
des nummos, excepta nihil te si fuga laedit;
ille ferat pretium poenae securus, opinor.
Prudens emisti vitiosum, dicta tibi est lex;
insequeris tamen hunc et lite moraris iniqua.
Dixi me pigrum proficiscenti tibi, dixi 20
talibus officiis prope mancum, ne mea saevus
iurgares ad te quod epistula nulla rediret.
Quid tum profeci, mecum facientia iura

no more, for too many promises make men suspicious when a man wants to get rid of any article.

12. **res**, *necessity*. — **meo . . . aere**, *but out of debt*, opposed to *aes alienum*. — **pauper**, *in humble circumstances*.

13. **mangonum**: the regular slave-dealers. — **faceret**: *i.e.* would give you such a bargain. — **temere . . . quivis**, *any chance person;* properly, without some special reason; here, the desire to oblige a friend.

14. **cessavit**, *loitered, i.e.* when sent on an errand. Cf. *Sat.* II. 7. 100.

15. **in scalis**, etc.: a mild case of running away. Cf. **fuga**, v. 16. — **metuens**: with the genitive properly indicating the slave's disposition, but in fact hardly to be distinguished from the use of the accusative. — **pendentis**: *i.e.* hung up *in terrorem*. — **habenae**: the *lorum*, or strap, from which one or more of the slaves was called *lorarius*.

16. **des**: apodosis to **velit**, v. 2. — **excepta**: the technical term for any express provision, mention, or exception in a document or bargain. Here it is used of the exception of the one fault from the general warranty which was implied in the sale of a slave. Cf. Aul. Gel. IV. 2 and VI. 4.

17. **securus**, *without fear*.

18. **prudens**: cf. **imprudens**, the opposite. — **vitiosum**: the slave would be *erro*, or *fugitivus*, either of which tendencies would be a vitium. But this fault having been mentioned in the contract, no action would arise on account of it. — **lex**: *i.e.* the conditions of the sale.

19. **insequeris**, etc.: another of the cases in which the simile is confused with the object. Florus' action in regard to Horace amounts to the same thing as the proceeding mentioned. — **moraris**, *try to hold him*, opposed to letting him go free from damages.

20. **dixi**, *I told you*, with emphasis.

21. **mancum**, *incapacitated*, properly, crippled in the hands.

22. **rediret**: cf. **reddere**, used of delivering a letter, to which verb **redire** forms a sort of passive. Cf. **perdo, pereo**.

23. **mecum facientia**: *i.e.* that are on my side. Cf. II. 1. 68. — **iura**, *the law, i.e.* the courts.

Digitized by Google

si tamen attemptas? Quereris super hoc etiam, quod
exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
aerumnis, lassus dum noctu stertit, ad assem
perdiderat, post hoc vehemens lupus et sibi et hosti
iratus pariter, ieiunis dentibus acer,
praesidium regale loco deiecit, ut aiunt,
summe munito et multarum divite rerum
Clarus ob id factum donis ornatur opimis,
accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
nescio quod cupiens hortari coepit eundem
verbis, quae timido quoque possent addere mentem:
'I bone quo virtus tua te vocat, i pede fausto,
grandia laturus meritorum praemia. Quid stas?'
Post haec ille catus quantumvis rusticus: 'Ibit,
ibit eo, quo vis, qui zonam perdidit,' inquit.

24. **hoc**: referring to what goes before.

26. **Luculli**, etc.: Horace answers this complaint also by an anecdote, extending to v. 41, but the application is made in vv. 53, 54. — **viatica**, *his store*, gained in service from pay and booty.

29. **dentibus**: continuing the figure of **lupus**.

30. **regale**: probably of King Mithridates. — **loco deiecit**, *dislodged*, a technical military phrase. Cf. *loco motus est*, Cic. *Cat.* II. 1. — **ut aiunt**, *as the story goes*. Cf. I. 7. 49.

31. **munito**: *i.e.* so that it could with difficulty be taken by storm (best translated with **praesidium**). — **divite**, etc.: *i.e.* so that it could with difficulty be taken by siege. The whole indicates the desperate valor of the soldier.

32. **donis**: such as crowns, chains, arms, or bosses (*phalerae*), which were the "medals" and "crosses" of ancient times.

33. **dena**: the regular distributive used in multiplication.

34. **praetor**, *the commander*, the original meaning of the word. Cf. *Sat.* I. 5. 34 and note.

35. **nescio quod**: the words disparage the difficulty of the undertaking in comparison with the preceding. — **eundem**, *the man*.

36. **verbis**, *in language*. — **timido quoque**: *i.e.* and still more a valiant veteran like him.

37. **bone**, *my good friend*. — **i pede fausto**: both a good wish and an assurance.

38. **laturus**: cf. *Sat.* II. 1. 12. — **quid stas**: cf. *Sat.* I. 1. 19.

39. **rusticus**, *unlearned*, as a countryman. He had, however, a native shrewdness.

40. **zonam**, *his wallet*, a belt with

Digitized by Google

Romae nutriri mihi contigit atque doceri
iratus Grais quantum nocuisset Achilles.
Adiecere bonae paullo plus artis Athenae,
scilicet ut possem curvo dinoscere rectum,
atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.
Vnde simul primum me dimisere Philippi,
decisis humilem pennis inopemque paterni
et laris et fundi paupertas impulit audax,
ut versus facerem. Sed quod non desit habentem

pockets in it, in which, in the absence of modern pockets, the ancients carried their valuables. The whole, of course, means that such courage comes only of desperation. The man who is well off will run no such risk.

41. **Romae**, etc.: the poet proceeds to show how his case is parallel with that of the soldier. — **mihi contigit**, *I had the luck*. In these advantages he corresponds to the soldier with his original competence.

42. **iratus**, etc.: *i.e.* he learned the *Iliad*. Cf. II. 1. 71 and note.

43. **bonae artis**, *liberal education*. — **Athenae**: cf. *Athenis iam diu doctrina ipsorum Atheniensium interiit; domicilium tantum in illa urbe remanet studiorum quibus vacant cives, peregrini fruuntur*, Cic. *de Orat.* III. 11. 43. The better class of Roman young men seem to have gone to Athens to complete their education, as our young men go to Europe.

44. **scilicet**, *that is to say*. — **possem**: others read **vellem** with about equal authority. — **curvo**: jocosely put for **pravo**, representing the line of vice as opposed to the straight course of virtue; imitated by Persius, 4. 12.

45. **inter silvas**, etc.: the Academic school is put for philosophy in general. — **quaerere**: no doubt with reference to the sceptical turn of the later Academy.

46. **dura sed emovere**, etc.: the parallel to the soldier's misfortunes. — **tempora**: *i.e.* of the war between Octavius and the party of Brutus and Cassius. — **loco**: cf. v. 30 and note.

47. **civilis . . . aestus**, *the tide of civil war*. — **rudem belli**, *a raw recruit*. — **in arma**, *among the forces, i.e.* the side of Brutus and Cassius. Cf. *Od.* II. 7. 10, and *Sat.* I. 6. 48.

48. **non responsura**, *doomed not to cope with*. Cf. Cic. *Cat.* II. 11. — **lacertis**, *the strong arm*.

49. **dimisere**, *discharged*, a technical word.

50. **decisis**, *clipped*. — **inopem**, etc.: a shorthand way of saying in poverty deprived of, etc.

51. **audax**, *barefaced*.

52. **ut versus**, etc.: neither this nor any of the statements here are to be taken too literally. Horace had no doubt written before, and

Digitized by Google

quae poterunt unquam satis expurgare cicutae,
ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes:
eripuere iocos, venerem, convivia, ludum;
tendunt extorquere poemata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
carmine tu gaudes, hic delectatur iambis,
ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
poscentes vario multum diversa palato.
Quid dem? Quid non dem? Renuis tu quod iubet alter;
quod petis, id sane est invisum acidumque duobus.

there is no reason to believe that he ever wrote for money. But disappointed in his first hopes of advancement, and having had a taste of life with the great, he must seek a career, and was forced to this one. His success in this is *his* desperate storming of the royal fortress. — **sed quod**, etc.: *i.e.* he has now won his decorations and booty, and, like the rustic soldier, fights no more. — **quod**: equivalent to **tantum ut** with the verb impersonal, *wherewith to keep from want.*

53. **quae poterunt**, etc.: *i.e.* his fever must be incurable, if he does not give over writing. — **cicutae**: apparently used as a remedy, like many poisonous plants. Cf. *fit ex eo (semine cicutae) et ad refrigerandum stomachum malagma*, Pliny, *N. H.* XXV. 153 (95).

55. **singula de nobis**, etc.: another reason why Horace does not write. — **singula praedantur**, *take each its prey.*

56. **eripuere**: these they have already stolen. — **ludum**: used generally of all amusements which require youthful spirits for their enjoyment, but especially poetry.

57. **tendunt**: *i.e.* having destroyed other capacities, they have begun to attack his creative power in poetry. — **extorquere**: apparently indicating that this capacity dies hard, but still it is doomed. — **quid faciam vis**: *que voulez-vous?* a submission to the inevitable.

58. **denique**, etc.: another excuse (rather than reason) is that he cannot satisfy all tastes, and so does nothing.

59. **carmine**: *i.e.* odes. — **iambis**: *i.e.* epodes.

60. **ille**, etc.: *i.e.* satires. — **Bioneis**: Bion was a Scythian philosopher of caustic wit and cynical disposition, who lived about B.C. 250. Cf. Ἦν δὲ καὶ θεατρικὸς καὶ πολὺς ἐν τῷ γελοίῳ διαφορῆσαι, φορτικοῖς ὀνόμασιν κατὰ τῶν πραγμάτων χρώμενος, Diog. Lært. IV. 7. 5. — **sale nigro**: as wit is *common salt* (cf. *Sat.* I. 10. 3), this kind is *caustic potash* (cf. *Sat.* II. 4. 74).

61. **prope**, *almost like*, the figure and the object being identified as usual.

63. **quid dem**, etc.: keeping up the figure to the end; 'whatever I serve will be distasteful to two out of three.'

Digitized by Google

Praeter cetera, me Romaene poemata censes
scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
omnibus officiis, cubat hic in colle Quirini,
hic extremo in Aventino, visendus uterque;
intervalla vides humane commoda. Verum
purae sunt plateae, nihil ut meditantibus obstet.
Festinat calidus mulis gerulisque redemptor,
torquet nunc lapidem nunc ingens machina tignum,
tristia robustis luctantur funera plaustris,
hac rabiosa fugit canis, hac lutulenta ruit sus:
i nunc, et versus tecum meditare canoros!
Scriptorum chorus omnis amat nemus et fugit urbes,

65. **praeter cetera**, etc.: another excuse (though the excuses gradually become serious reasons) is found in the occupations and disturbances of the great city.

66. **curas**: *i.e.* things to think of. — **labores**: *i.e.* things to do.

67. **sponsum** (supine): cf. *Sat.* II. 6. 23. — **auditum**: cf. *Sat.* I. 4. 23 and 73; *Ep.* I. 19. 42. For a picture of the same thing later, cf. Pliny, *Ep.* III. 18. — **relictis**, etc.: indicating the urgency of the invitation.

68. **cubat**: cf. *Sat.* I. 9. 18.

69. **visendus**: such visits seem to have been regarded as a duty then, more even than nowadays.

70. **intervalla**: about a mile each way (hence the plural), and up and down two rather steep hills. His whole walk to visit the two would be about four miles. — **humane**, *for a poor mortal.* — **commoda**: ironical. — **verum**, etc.: Horace ironically says in answer to his own objection, "but one can study on the way"; cf. *Sat.* I. 9. 2.

71. **purae**, *clear.* — **meditantibus**, *the work of the poet*, an almost technical word of persons engaged in literary composition. Cf. v. 76, and *Phoebo meditante*, Virg. *Ecl.* VI. 82.

72. **festinat**: with emphasis, *on the contrary* (or *why!*) *the contractor*, etc. — **calidus**, *in hot haste;* cf. *fervet opus*, Virg. *Æn.* I. 436. — **mulis**, etc.: referring to the loads drawn or carried through the streets. The streets, though closed to wagons except at night, were open to public contractors for transportation at all hours. For the crowded streets later, cf. Juv. III. 243 *seq.* — **redemptor**: cf. *Od.* III. 1. 35.

73. **machina**: *i.e.* a derrick hoisting the materials for building, poetically regarded as hurling them through the air.

74. **funera**: the same state of things is alluded to as being noisy in *Sat.* I. 6. 43.

76. **i nunc**, etc.: *i.e.* if you can, after what I've told you. Cf. I. 6. 17.

77. **scriptorum**, etc.: *i.e.* poetry requires a freedom from distractions, and a harmonious environment suited to the inspired condi-

Digitized by Google

rite cliens Bacchi, somno gaudentis et umbra;
tu me inter strepitus nocturnos atque diurnos
vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas
et studiis annos septem dedit insenuitque
libris et curis, statua taciturnius exit
plerumque et risu populum quatit; hic ego rerum
fluctibus in mediis et tempestatibus urbis
verba lyrae motura sonum conectere digner?
Frater erat Romae consulti rhetor, ut alter

tion of mind in which the poet worships Bacchus and the Muses. These words refer to the din, as the preceding refer to the obstructions, of the streets.

78. **rite**: *i.e.* as he has always been; cf. I. 19. 4.—**cliens Bacchi**: cf. *Od.* III. 25, esp. v. 19.

80. **contracta**: *i.e.* the narrow path which needs repose of mind and close application to follow it.

81. **ingenium sibi**, etc.: *i.e.* a man under the most favorable condition for study often comes out as dumb as a graven image, and is only laughed at. How then should Horace expect or desire to try poetry in the storm and stress of actual affairs at Rome? He would be more ridiculous in the eyes of the world than the other. In other words, the pursuit of literature in the right spirit doesn't pay nowadays among these scribblers that plaster each other with praise. — **ingenium**, *a man of talent*, as often. The tone of these words suggests that some notable example is meant. — **vacuas**, *deserted, i.e.* by all actual life, the home of quiet study.

82. **studiis**: *i.e.* chiefly philosophy and rhetoric.

83. **libris**: dative; cf. I. 7. 85. The idea is of becoming a bookworm.—**curis**, *meditation;* cf. *quo tandem gaudio adfici necesse est sapientis animum cum his habitantem pernoctantemque curis* (Natural Philosophy, Ethics, and Dialectics). Cic. *Tusc.* V. 24. 69. — **statua**: proverbial. — **taciturnius**, etc.: *i.e.* a mere day-dreamer.

84. **hic ego**, etc.: *i.e.* when such is the result of a liberal education in the academic stillness of Athens, should I undertake to write poetry in the very whirl of affairs, and make myself a laughing-stock for the public who do not understand the necessary conditions of success in so difficult a branch of art?

85. **tempestatibus**, *the stormy life.*

86. **motura**, *to wake, i.e.* to be sung to the accompaniment of the lyre. — **conectere**, *to weave the web of*, etc.

87. **frater erat Romae**, etc.: *i.e.* another reason is that one by writing poetry becomes a member of the mutual admiration society, and must flatter the other members of the guild and so expose himself to hearing their writings. It is implied that this guild is composed of persons who have no real knowledge of what the profession really is, and how much application it demands; cf. v. 109. The instance is no doubt drawn from life. —

Digitized by Google

alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
Qui minus argutos vexat furor iste poetas?
Carmina compono, hic elegos. 'Mirabile visu
caelatumque novem Musis opus!' Adspice primum,
quanto cum fastu, quanto molimine circum-
spectemus vacuam Romanis vatibus aedem;
mox etiam, si forte vacas, sequere et procul audi,
quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem

frater: apparently equivalent to an adjective, or to **talis frater**. It has been suggested that a line has been lost, *uterque Alterius laudum sic admirator*, etc.; but it is dangerous to rewrite Horace even to avoid a harsh construction.

88. **meros honores**, *nothing but tributes of praise.*

89. **Gracchus**: both Tiberius and Gaius were famed as orators. — **Mucius**: the Mucius Scævola family was famous for its lawyers.

90. **qui minus argutos**, etc.: *i.e.* the same craze of mutual admiration possesses the poets. For the phrase, cf. *Sat.* II. 3. 311. — **argutos**, *tuneful.* Cf. *Od.* III. 14. 21; IV. 6. 25. An epithet almost ornamental, but referring to the poets as opposed to the practical men of the two political professions in which puffing might be excused. Cf. the references to the poetical clique in *Sat.* I. 10.

91. **carmina**: cf. v. 99. — **elegos**: cf. v. 100.

92. **caelatum**, *wrought*, as if the work were in silver. — **adspice**: *i.e.* first notice our important air, opposed to **sequere**, etc., v. 95.

93. **fastu ... molimine**, *a proud and pompous air.* — **circumspectemus**: in Homer, who dates back to a time when the prepositions were still adverbs, and had not yet become attached to the verbs at all, they are frequently found separated even by several words. In later times this usage was thought to be a poetical figure, and was imitated or allowed as such, so that in Latin, in which the prepositions had long been firmly attached, they are sometimes found divided as here. Cf. the *cere — comminuit — brum* of Ennius. The word refers to the air of the poets as they survey the temple in which they are to recite for each other's delectation.

94. **vacuam**, *opened*, left vacant for them to recite in.

95. **mox**: *i.e.* when they are under way in their poetic compliments. — **procul**: cf. *Sat.* II. 6. 105 and note.

96. **quid ferat**, etc., *what each has to offer, i.e.* what tribute of praise each brings. For an example, though of a later time, cf.

> Dum centum studet auribus virorum
> hoc quod saecula posterique possint
> Arpinis quoque comparare chartis.
> — Mart. X. 19. 15
> (addressed to Pliny).

96. **nectat**, etc.: cf. *Od.* I. 26. 8.

97. **caedimur**, etc.: *we belabor each other in turn blow for blow with strokes of compliment, like Samnites in a hard-fought bout,*

Digitized by Google

lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius, ille meo quis?
Quis nisi Callimachus? Si plus adposcere visus,
fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
cum scribo et supplex populi suffragia capto;
idem, finitis studiis et mente recepta,
obturem patulas impune legentibus auris.

Ridentur mala qui componunt carmina, verum
gaudent scribentes et se venerantur, et ultro,
si taceas, laudant quicquid scripsere beati.
At qui legitimum cupiet fecisse poema,
cum tabulis animum censoris sumet honesti,
audebit quaecumque parum splendoris habebunt

etc. The give and take of compliment is compared to the alternate assaults of gladiators. Cf. *Sat.* II. 6. 44.

98. **lento**, etc.: *i.e.* the lingering bout between two well-matched combatants, lasting till dark.

99. **discedo**, *come off*, used with reference to the supposed encounter. — **Alcaeus**: whom Horace follows as his model; cf. v. 91. — **puncto**: cf. the manner of voting at the Roman elections.

100. **Callimachus**: an Alexandrine poet, chiefly famous for his elegies; cf. v. 91. Propertius claimed to be the Roman Callimachus, and may be alluded to here, but it may be anybody else. — **si plus**, etc.: *i.e.* if this does not satisfy his vanity, I will go higher and call him a Mimnermus (B.C. 632), the first and greatest of elegiac poets.

101. **crescit**, *grows in greatness.*

102. **multa fero**, etc.: *i.e.* I bear a great deal, from the vanity of my fellows, when I undertake to write, which I am relieved from by my own silence. — **irritabile**, *sensitive*, so that I am obliged to praise them in order not to anger them.

104. **mente recepta**: as if poetry were a craze; cf. *Sat.* II. 7. 117.

105. **impune**: with **obturem**; *i.e.* he can then refuse to hear bad verses, without fear of suffering from the poet's revengeful criticism.

106. **ridentur**, etc.: a concession, the real statement being contained in **gaudent**, etc.

107. **ultro laudant**, *begin themselves to praise.*

108. **beati**, *in blissful self-conceit.*

109. **at qui**, etc.: *i.e.* but the mental attitude of the real poet is far different; he is the most rigid censor of his own work. — **fecisse**: not different from the present infinitive.

110. **tabulis**, *book*, with a double meaning, at once the Censor's list and the poet's tablets. — **honesti**, *conscientious.*

111. **splendoris**, etc.: Horace has in mind throughout the action of the Censor in detail, but does not feel bound to keep to it consistently.

Digitized by Google

et sine pondere erunt et honore indigna ferentur,
verba movere loco, quamvis invita recedant
et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet atque
proferet in lucem speciosa vocabula rerum,
quae priscis memorata Catonibus atque Cethegis
nunc sitis informis premit et deserta vetustas;
adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus puroque simillimus amni
fundet opes Latiumque beabit divite lingua;
luxuriantia compescet, nimis aspera sano

112. **honore**: cf. **splendoris** and note.

113. **movere loco**, *turn out* (*i.e.* of his poetical vocabulary), a technical expression of the act of the Censor in degrading an unworthy person. — **invita**, etc.: *i.e.* though they have a strong hold on the language.

114. **et versentur**, etc.: *i.e.* and still linger at Rome in the common use of the people. But why **Vestae**? Servius (to *Ae.* vii. 153) says: *ad Atrium Vestae conveniebat (senatus)*. If this statement can be relied on, no doubt Horace, keeping up the figure, makes the words linger, like an expelled Senator about his meeting place. Other views have been suggested. One possible view refers to the domestic expressions of the fireside. Every one knows how many colloquial expressions are retained in the family circle. But Vesta is not certainly shown in Latin to represent the household hearth. The best way seems to be to take the phrase as referring to the 'heart' of the Roman people, *i.e.* in common use.

115. **obscurata**, etc.: *i.e.* the poet in his search for a fresh and vigorous diction will restore to use good old words that were picturesque but have slipped out of use. The figure of the Censor is half preserved here also. — **populo**: *i.e.* in common use. — **bonus**: as opposed to his severity towards the unworthy. — **eruet**, *will unearth*.

116. **speciosa**: *i.e.* vivid and picturesque.

117. **quae priscis**, etc.: cf. II. 3. 50.

118. **situs**, *neglect*, originally of things left to lie and gather rust from want of care and use (hence **informis**). — **informis**, *uncomely*, as producing that effect. — **premit**, *obscures*, keeps out of use. — **deserta**, *forsaken*, *i.e.* their age has caused the words to be abandoned.

119. **genitor**, *creative*; cf. II. 3. 71.

120. **vehemens** (two syllables), *strong*. The whole idea is taken from a river.

"Though deep yet clear . . .
Strong without rage; without overflowing, full."
— Sir John Denham.

The style is to be rich and strong, but still clear.

121. **opes**, *a stream of wealth*.

122. **luxuriantia**: *i.e.* excess of ornament. — **compescet**, *prune*, as a too luxuriant growth of vegetation, of which the word is often used. — **aspera**, *roughness*, as of a

Digitized by Google

levabit cultu, virtute carentia tollet,
ludentis speciem dabit et torquebitur ut qui
nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
dum mea delectent mala me vel denique fallant,
quam sapere et ringi? Fuit haud ignobilis Argis,
qui se credebat miros audire tragoedos,
in vacuo laetus sessor plausorque theatro,
cetera qui vitae servaret munia recto
more, bonus sane vicinus, amabilis hospes,
comis in uxorem, posset qui ignoscere servis
et signo laeso non insanire lagenae,
posset qui rupem et puteum vitare patentem.

statue or the like. — **sano**, *i.e.* with moderation, not so as to produce a namby-pamby polish.

123. **virtute carentia**: cf. **parum splendoris** and **sine pondere**. — **tollet**, *elevate*, *i.e.* by a little forcing, so as to give a loftier tone to common things. Cf. Quint. X. 4. 1; VIII. 6. 11; Cic. *de Orat.* III. 26. 104; but cf. *Sat.* I. 4. 11.

124. **ludentis**, etc.: *i.e.* the result will be apparently an easy style and a light touch, which, however, the writer can gain only by a serious effort.

125. **Satyrum**, etc.: *i.e.* a pantomimic actor performing a part which seems comic to the spectators, but is to him a very serious and difficult business. Cf. Ὅλως δὲ τὸν ὀρχηστὴν δεῖ πανταχόθεν ἀπηκριβῶσθαι, ὡς εἶναι τὸ πᾶν εὔρυθμον, εὔμορφον, σύμμετρον, αὐτὸ αὑτῷ ἐοικὸς ἀσυκοφάντητον, ἀνεπίληπτον, μηδαμῶς ἐλλιπὲς, ἐκ τῶν ἀρίστων κεκραμένον, Lucian, *de Salt.* Cf. also Athenæus, XIV. 28. — **movetur**: cf. *saltaret*, *Sat.* I. 5. 63 and note.

126. **praetulerim**, etc.: *i.e.* as if Horace would say that after all it might on the whole be better to be self-deceived like the vain poets of the day than to have sound ideas and suffer the consequent worry. — **delirus**: *i.e.* foolish in his ignorance of what has just been laid down as rules. — **iners**: *i.e.* clumsy in his efforts to write. — **scriptor**, *as an author*, *i.e.* if I should write.

127. **delectent**, etc.: cf. *Sat.* I. 3. 39, where, however, the two ideas are put, naturally, in the opposite order.

128. **ringi**, *be in agony*, on account of his own imperfections. — **fuit**, etc.: an anecdote showing that sometimes a delusion is more comfortable than a sound mind.

129. **credebat**, etc.: in this consisted the man's monomania.

131. **cetera**, etc.: showing his sanity in all other respects. — **servaret**: a quality of the man, whereas **credebat** only states a fact about him.

134. **signo**: cf. *Od.* III. 8. 10. — **laeso**: *i.e.* when a slave has broken the seal of a jar, and drunk the wine.

135. **rupem**, *a precipice*; cf. *Sat.* II. 3. 56 *seq.*

Digitized by Google

Hic ubi cognatorum opibus curisque refectus
expulit elleboro morbum bilemque meraco,
et redit ad sese 'Pol, me occidistis, amici,
non servastis,' ait, 'cui sic extorta voluptas
et demptus per vim mentis gratissimus error.'
Nimirum sapere est abiectis utile nugis
et tempestivum pueris concedere ludum,
ac non verba sequi fidibus modulanda Latinis,
sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
'Si tibi nulla sitim finiret copia lymphae,
narrares medicis: quod quanto plura parasti,
tanto plura cupis, nulline faterier audes?
Si volnus tibi monstrata radice vel herba
non fieret levius, fugeres radice vel herba

136. **cognatorum**: cf. the case of illness described in *Sat.* I. 1. 80, and *ibid.* v. 88.

137. **elleboro**: cf. *Sat.* II. 3. 82. — **bilem**: as the cause of madness. — **meraco**: *i.e.* as if Horace said, "by the free use of strong draughts of the medicine," like "by a thorough course of."

138. **redit ad sese**: cf. *non sum apud me*, Ter. *Phorm.* 204, and *ad te redi*, *Adelphi*, 794. — **occidistis**: cf. II. 3. 467. — **pol**: the introduction of this word gives a comic turn to the whole, showing that the man himself is not serious.

139. **sic**, *in this way*, *i.e.* as they had done.

141. **nimirum**: introducing the final reason for his literary inactivity, the same as given in I. 1. The connection is loose, and seems to hang merely upon the word **sapere** used in v. 128. As if Horace said, "speaking of wisdom, doubtless the most serviceable wisdom is to let such things alone, and study philosophy." — **nugis**: cf. *nugarum*, *Sat.* I. 9. 2, and *ludicra*, I. 1. 10.

142. **pueris**: belonging both to **tempestivum** and **concedere**, as often in Latin. — **ludum**: cf. I. 18. 66; 14. 36; I. 1. 3 and note; *Sat.* I. 10. 37; Virg. *Ecl.* VII. 17.

143. **ac non verba**, etc.: cf. v. 86; *Od.* IV. 3. 23; *Ep.* I. 3. 12.

144. **numerosque modosque**: a common mode of expression, here used with conscious reference to v. 143. Cf. I. 18. 59.

145. **quocirca**, etc.: *i.e.* therefore, having given up verse-making, I devote myself silently to moral improvement.

146. **si tibi**, etc.: *i.e.* if you had the symptoms of dropsy (to himself).

147. **quod quanto**, etc.: *i.e.* if you have symptoms of the moral dropsy of avarice, do you refrain from seeking advice? Cf. *Od.* II. 2. 13.

149. **si volnus**, etc.: *i.e.* you would avoid a remedy if you found it did no good; and will you still

Digitized by Google

proficiente nihil curarier: audieras, cui
rem di donarent, illi decedere pravam
stultitiam, et cum sis nihilo sapientior, ex quo
plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
si cupidum timidumque minus te, nempe ruberes,
viveret in terris te si quis avarior uno.
Si proprium est quod quis libra mercatus et aere est,
quaedam, si credis consultis, mancipat usus;
qui te pascit ager tuus est, et vilicus Orbi,
cum segetes occat tibi mox frumenta daturas,
te dominum sentit; das nummos, accipis uvam,
pullos, ova, cadum temeti: nempe modo isto
paullatim mercaris agrum, fortasse trecentis

seek wealth as a cure for folly when you have found by experience that it is useless?

151. **audieras**, etc.: the application of the parallel.

155. **at si**, etc.: an indirect proof that riches do not give wisdom.

158. **si proprium**, etc.: an examination into the nature of property, in which Horace shows that in both of the two ways in which property is acquired all the wealth which serves your purposes is really yours. — **libra et aere**: the conventional form of conveyance at Rome (*per aes et libram*). This process, a relic of the earlier payment of money by weight, required five Roman citizens as witnesses and a weigher (*libripens*), before whom the parties appeared. With a set form of words the buyer claimed the property (*manu capere*) and pretended to weigh a piece of money which he handed over to the seller. This worked a *mancipatio*, hence **mancipat**.

159. **consultis**, *the learned lawyers*. — **mancipat**: *i.e.* passes the property, or makes a title.

160. **pascit**: *i.e.* for this constitutes the **usus** in the sense in which Horace takes that word, though the preceding verse is only true in the other, the technical, sense, *i.e.* of adverse possession, prescription (*usu capio*). Cf. Cic. *ad Fam.* VII. 30. — **usus**: here used in the sense of **usucapio**. Cf. the two preceding notes. — **vilicus Orbi**, etc.: here the poet proceeds to show that the enjoyer practically owns the property even by the first method, for he buys it by degrees. — **Orbi**: an unknown person, probably a famous nabob of the time, or a rich neighbor of the poet. — **vilicus**: cf. I. 14. 1.

161. **segetes**, *field*, properly the growing crop. — **occat**: put for all the operations of husbandry. — **tibi**: because you will buy it.

162. **te dominum sentit**, *recognizes*, etc.; in so far as he knows that he works for your advantage.

164. **fortasse trecentis**, etc.:

Digitized by Google

aut etiam supra nummorum milibus emptum.
Quid refert vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
emptum cenat holus, quamvis aliter putat; emptis
sub noctem gelidam lignis calefactat aenum.
Sed vocat usque suum qua populus adsita certis
limitibus vicina refugit iurgia, tamquam
sit proprium quidquam, puncto quod mobilis horae
nunc prece, nunc pretio, nunc vi, nunc sorte suprema
permutet dominos et cedat in altera iura.
Sic, quia perpetuus nulli datur usus, et heres
heredem alterius velut unda supervenit undam,
quid vici prosunt aut horrea? Quidve Calabris

i.e. which cost a very much larger sum.

166. **numerato**, etc.: *i.e.* whether with money paid from day to day for provisions, or paid earlier as the price of the estate.

167. **emptor quondam**, *the sometime purchaser;* see Gr. § 207, note. Here begins the converse of the argument. "The lord of the acres is in the same condition as you, for he has simply bought his dinner like you."

168. **putat**: see Gr. § 313 *g*.

170. **sed vocat**: *i.e.* his property rests only on an erroneous notion; he calls it his, but it is not.—**usque**: *i.e.* this is the extent of his claim, "all the way to where, etc."—**populus**: the beginner will notice the quantity. The line of poplars forms the boundary.

171. **limitibus**: means or manner of **refugit**.—**vicina**, *with the neighbors.*—**refugit**: this word has been questioned, and seems a little out of place. But to avoid lawsuits by the marked limits of a man's property is certainly not very different from preventing them. This idea may then very well be ascribed to that which marks the bounds instead of to the proprietor.—**tamquam**, *as if forsooth;* introducing the facts which show the folly of the proprietor's idea.

172. **puncto**: cf. *Sat.* I. 1. 8.

173. **morte suprema**: cf. *supremo fine*, II. 1. 12.—**prece**, etc.: *i.e.* it is liable to be given away, sold, stolen, or resigned at death.

174. **in altera iura**: cf. *Sat.* II. 2. 134.

175. **perpetuus nulli**, etc.: cf. *nulli proprius*, *Sat.* II. 2. 134.

176. **alterius**: *i.e.* the first possessor, himself the heir of another, is followed by his own heir.—**undam**: the construction is rare, but the accusative is governed by the preposition in composition, perhaps a colloquial irregularity.

177. **vici**: apparently used for the group of buildings on a farm. Cf. Cic. *ad Fam.* XIV. 1. 5. As it only occurs in this sense in Cicero's letters, it may be colloquial.—**horrea**: as representing great crops.—**Calabris, Lucani**: representing great flocks in pastures. Cf. *Epod.* I. 27.

Digitized by Google

saltibus adiecti Lucani, si metit Orcus
grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
argentum, vestes Gaetulo murice tinctas,
sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
praeferat Herodis palmetis pinguibus, alter
dives et importunus ad umbram lucis ab ortu
silvestrem flammis et ferro mitiget agrum,
scit Genius, natale comes qui temperat astrum,
naturae deus humanae, mortalis in unum
quodque caput, voltu mutabilis, albus et ater.

180. **sigilla**, *statuettes.*

181. **Gaetulo**: cf. *Tyri praecipuus hic* (sucus muricis) *Asiae, in Meninge Africae et Gaetulo litore Oceani, in Laconia Europae*, Pliny, *N. H.* IX. 127 (60).

182. **sunt qui**, etc.: *i.e.* that the objects of wealth are not indispensable is shown by the fact that many do without them, and there is now and then one who has no desire for them. — **est qui**: probably (not necessarily) the poet himself.

183. **cur alter**, etc.: the suggestion of the difference of tastes leads Horace to ascribe it with a kind of wonder to an inexplicable inborn difference of temperament existing even in the case of own brothers. It is as if Horace said: "Why men differ, the Lord who made them only knows, but they do." Cf. *Sat.* II. 1. 26. — **cessare**, etc.: *i.e.* contented idleness as opposed to hardly won wealth represented in **palmetis**. — **ungi**: as the making of alcohol was unknown to the ancients, their only vehicle for perfumes was oils; here put as a mark of luxury.

184. **Herodis**: Herod the Great. Cf. *regnum (Iudaeorum) ab Antonio Herodi datum victor Augustus auxit*, Tac. *Hist.* V. 9. The wealth and fertility of the region were proverbial. — **palmetis**: cf. *primus Idumaeas referam tibi, Mantua, palmas*, Virg. *Georg.* III. 12, and *Iudaea vero incluta est vel magis palmis*, Pliny, *H. N.* XIII. 26 (6). The income of the palm groves must have been very large.

185. **importunus**, *insatiable*, instant in season and *out of season.*

186. **mitiget**: cf. *pacantur*, I. 2. 45; *urges*, I. 14. 26; *rastris terram domare*, Virg. *Æn.* IX. 608. The idea is, bring new lands under cultivation.

187. **Genius**: cf. II. 1. 144 and note. — **comes**: *attendant*, as an adjective with **Genius**. — **temperat**, *regulates*, mixing in due proportion the good and evil influences of the planets at one's birth. — **astrum (natale)**, *the horoscope.*

188. **deus**: here treated as a single divinity. — **mortalis**, etc.: here again regarded as manifest and mortal in each man's life. Such contradictions were not at all troublesome to the ancients. Cf. Our Lady of Lourdes, or this, that, and the other in modern times.

189. **voltu mutabilis**, etc.: in

Digitized by Google

Vtar et ex modico quantum res poscet acervo
tollam, nec metuam quid de me iudicet heres
quod non plura datis invenerit; et tamen idem
scire volam, quantum simplex hilarisque nepoti
discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
invitus facias, neque plura parare labores,
ac potius, puer ut festis Quinquatribus olim,
exiguo gratoque fruaris tempore raptim.
Pauperies immunda domus procul absit, ego utrum
nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis Aquilone secundo,

so far as it is manifest in various characters of individuals. — **albus et ater**: vaguely used as well for character as destiny.

190. **utar**, etc.: the mention of the two extremes of self-indulgence and avarice leads Horace as usual to proclaim his doctrine of the middle course between prodigality and hoarding. There is an emphasis on **utar** (*enjoy*, instead of *hoarding*). — **modico**: *i.e.* which I do not care to increase. Cf. *Sat.* I. 1. 51.

192. **plura datis**, *more left him*, literally, more than what is left. Cf. I. 5. 13.

193. **scire volam**: *i.e.* to realize, and act accordingly. — **simplex**, *guileless*, *i.e.* not **duplex**, with no undercurrent of selfishness, according to which the man would be after the main chance through all his actions. — **hilaris**, *the cheerful spirit*, as opposed to the prodigal.

195. **spargas**, etc.: like the **nepos**. — **neque sumptum**, etc.: like the free-handed and unavaricious **hilaris** and **simplex**.

197. **puer**, etc.: *i.e.* act like a boy in the holidays, enjoying to the full the brief time allotted to enjoyment. This is opposed to **parare**, and is a part of the alternative with **an**. — **raptim**: *i.e.* making haste to enjoy, on account of the brevity of the time.

199. **pauperies**, etc.: *i.e.* if only I am free from want, the amount of my possessions is immaterial. — **domus procul**: a genitive of separation after the manner of the Greek. But the reading is doubtful. Some editors simplify matters by omitting **domus** and inserting **modo**. — **pauperies**: not absolute want, but straitened circumstances, such as to deprive the poet of the elegancies (**munditiae**) of a refined life. — **immunda**, *squalid* or *unrefined*. — **utrum nave**, etc.: a shorthand expression, where, as in so many cases, the figure is confused with the object. "I care not whether I am rich or poor, but shall live my life in either case, just as I should not care whether I went in a big ship or a little one, for I should finish my journey essentially the same." The idea on which the double question depends is implied in **ferar unus et idem**.

201. **non agimur**, etc.: keeping up the figure of the voyage. — **tumidis**, etc.: *i.e.* in prosperity I cannot

Digitized by Google

non tamen adversis aetatem ducimus Austris,
viribus, ingenio, specie, virtute, loco, re
extremi primorum, extremis usque priores.
Non es avarus, abi. Quid, cetera iam simul isto
cum vitio fugere? Caret tibi pectus inani
ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
nocturnos lemures portentaque Thessala rides?
Natalis grate numeras? Ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti;
Tempus abire tibi est, ne potum largius aequo
rideat et pulset lasciva decentius aetas.'

carry so much sail. — **non tamen**, etc.: *i.e.* but then, on the other hand, I am not so much exposed to the storms of adversity.

203. **specie**, *display*, "style." Cf. I. 6. 49; or perhaps, *beauty*.

204. **extremis**, etc.: the figure is derived from a race.

205. **non es avarus**: *i.e.* but thus far only one vice has been treated, and there are others to be regarded also. Cf. *Sat.* II. 3. 159. — **abi**, *pass on then; i.e.* so far there is no fault to be found.

208. **somnia**, etc.: cases of superstition. Cf. *Sat.* II. 3. 281 *seq.*

209. **Thessala**: the Thessalians were famous for magic. Cf. *Od.* I. 27. 21; *Epod.* V. 45.

210. **natalis**, etc.: *i.e.* do you thankfully rejoice in the years as they pass, without repining at increasing age? Cf. I. 11. 22; I. 4. 13. — **ignoscis amicis**: *i.e.* have you a good temper? Cf. *Sat.* I. 3. 84.

212. **quid te levat**, *what relief do you get?* a medical expression. Here the Stoic doctrine of the unity of virtue crops out. — **spinis**: cf. I. 14. 4.

215. **tempus abire**, etc.: not necessarily here a recommendation to suicide, though such an idea would be quite in accord with ancient philosophy. Cf. Lucr. III. 938.

216. **decentius**: *i.e.* in which wanton behavior is more becoming. — **aetas**: *i.e.* youth, to which the old man would become a laughing-stock if he indulges too freely in the follies of youth.

Digitized by Google

III.

Humano capiti cervicem pictor equinam
iungere si velit et varias inducere plumas
undique collatis membris, ut turpiter atrum
desinat in piscem mulier formosa superne,
spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
persimilem, cuius velut aegri somnia vanae
fingentur species, ut nec pes nec caput uni
reddatur formae. 'Pictoribus atque poetis
quidlibet audendi semper fuit aequa potestas.'
Scimus et hanc veniam petimusque damusque vicissim,
sed non ut placidis coeant immitia, non ut
serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
purpureus, late qui splendeat, unus et alter

EPISTLE 3. The best information we have on this epistle is given by Porphyrio: *Hunc librum qui inscribitur De arte poetica ad L. Pisonem qui postea urbis custos fuit misit. Nam et ipse Piso poeta fuit et studiorum liberalium antistes.* It is a rambling treatise on the art of poetic composition, touching on this and that point as it is suggested by prevalent faults and fashions. For the title, cf. Quint. VIII. 3. 60.

1. **humano**, etc.: the first canon is that a work should be consistent with itself. This point Horace approaches in his usual indirect way. It would seem that some one had claimed a like freedom of the imagination from the trammels of realism in poetry as was allowed in pictorial art. Hence he begins to answer this claim by giving absurd cases of the use of imagination in painting. Then he introduces the point made by the *unrealist*, applying it to both painting and poetry, and then proceeds to show its limitations. The whole means, "as you say, a poet is not tied down to absolute facts any more than a painter, but a painter must not attempt to represent the impossible, no more must the poet."

3. **undique**: *i.e.* from all sorts of animals. — **ut**: introducing the result of **collatis**. — **turpiter**: of appearance, its proper meaning. Cf. *αἰσχρός*.

9. **reddatur**: *i.e.* to correspond.

10. **aequa**: *i.e.* alike to both.

12. **placidis**: see examples in next verse.

13. **geminentur**, *united*, so as to make one creature.

14. **inceptis**, etc.: an example of the disregard of the canon. The poem starts out with a lofty design,

Digitized by Google

adsuitur pannus, cum lucus et ara Dianae
et properantis aquae per amoenos ambitus agros
aut flumen Rhenum aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
scis simulare: quid hoc, si fractis enatat exspes
navibus aere dato qui pingitur? Amphora coepit
institui, currente rota cur urceus exit?
Denique sit quod vis simplex dumtaxat et unum.
Maxima pars vatum, pater et iuvenes patre digni,
decipimur specie recti: brevis esse laboro,
obscurus fio; sectantem levia nervi
deficiunt animique; professus grandia turget;
serpit humi tutus nimium timidusque procellae.
Qui variare cupit rem prodigialiter unam,
delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber imus et ungues

but it is spoiled by incongruity of details.

19. **sed**: opposed to an implied concession, "very fine, but," etc. — **erat**: imperfect for present time in the contrary-to-fact construction, of that which is not done. Cf. *tempus erat, Od.* I. 37. 4; see *Gr.*, §§ 311 *c* and 308 *c*. — **et**, *and so*, continuing the same principle applied to painting.

20. **scis**, etc.: *i.e.* you may be skilful in painting trees; but if you want to paint a sea-piece, it would only spoil it to put them in. — **fractis**, etc.: the ancients were accustomed to hang up in temples votive tablets, representing in a very realistic fashion any narrow escape from death. Italian churches are full of pictures made in the same spirit. Cf. *Sat.* II. 1. 33 and note.

21. **amphora**, etc.: *i.e.* why, when you have a purpose, do you change it on the way, bringing out something else by the use of incongruous details?

24. **maxima**, etc.: *i.e.* this, like many other faults, comes from a desire for excellence carried too far.

29. **prodigialiter**: *i.e.* with an ornament of marvels to make it interesting.

31. **in vitium**, etc.: the formal statement of the idea in vv. 24–30.

32. **Aemilium circa ludum**, etc.: another aspect of the same idea. It is the want of skill in making the whole (implied in **arte**) that produces the unfortunate result. The most ordinary worker will excel in some details but will fail for want of skill in some other detail which is equally necessary. — **Aemilium ludum**: doubtless a gladiatorial establishment, but otherwise unknown. The brass founders must have worked near by.

Digitized by Google

exprimet et mollis imitabitur aere capillos,
infelix operis summa, quia ponere totum
nesciet. Hunc ego me, si quid componere curem,
non magis esse velim, quam pravo vivere naso,
spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
viribus, et versate diu quid ferre recusent,
quid valeant umeri: cui lecta potenter erit res,
nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et venus, aut ego fallor,
ut iam nunc dicat iam nunc debentia dici,
pleraque differat et praesens in tempus omittat,
hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis
dixeris egregie, notum si callida verbum

34. **ponere**: apparently technical. Cf. *Od.* IV. 8. 8, and the Greek *ἱστάναι*, drawn from the sculptor's art.

35. **hunc**, etc.: cf. *ne fueris hic tu*, I. 6. 40.

37. **spectandum**, etc.: *i.e.* with some beauties, marred, however, by flagrant defects.

38. **sumite**, etc.: the second canon, to choose a suitable subject. This division loosely corresponds to the rhetorical *inventio*.

40. **potenter**: apparently (according to your powers). — **res**: cf. *rem tene, verba sequentur*, Cato.

41. **facundia**: power of expression; technically, *elocutio* (*φράσις*). Cf. *elocutio est idoneorum verborum et sententiarum ad inventionem accommodatio*, Cic. *de Inv.* I. 7. 9. — **ordo**, *arrangement*. Cf. *dispositio est rerum inventarum in ordinem distributio*, ibid.

42. **ordinis**, etc.: the excellences of arrangement are so simple that Horace dismisses the subject with a few words.

45. **hoc amet**, etc.: *i.e.* at any given time, each in its turn.

46. **in verbis**, etc.: a discussion of the *elocutio*. Cf. *ornatus autem verborum duplex, unus simplicium alter conlocatorum*, Cic. *Orator*, 24. 80. — **tenuis**, *simple*, as opposed to a florid and turgid style. Cf. *ac primum informandus est ille nobis quem solum quidam vocant Atticum; summissus est et humilis, consuetudinem imitans, ab indisertis re plus quam opinione differens* (Cic. *Orator*, 23. 75); *ergo ille tenuis* [*orator*] *modo sit elegans*, etc. (ibid. 24. 81). So farther on *hic subtilis; hic acutus; haec tenuitas; summissus orator, magnus tamen et germanus Atticus*. This style is opposed to *uberius aliud aliquantoque robustius quam hoc humile*; and *tertius ille amplus copiosus gravis ornatus in quo profecto vis maxima est* (ibid. 28. 97). The whole passage is nearly parallel with Horace's canons. — **serendis**: cf. **sermo**.

47. **callida iunctura**: a clever combination by which a familiar

Digitized by Google

reddiderit iunctura novum. Si forte necesse est
indiciis monstrare recentibus abdita rerum,
fingere cinctutis non exaudita Cethegis
continget, dabiturque licentia sumpta pudenter.
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent, parce detorta: quid autem
Caecilio Plautoque dabit Romanus, ademptum
Vergilio Varioque? Ego cur acquirere pauca
si possum invideor, cum lingua Catonis et Enni
sermonem patrium ditaverit et nova rerum
nomina protulerit? Licuit semperque licebit

word is made to seem new, perhaps such expressions as **rubente dextera, Attalicis condicionibus, pronos annos** (v. 60); though Horace has in mind doubtless a less lofty flight than is generally found in his odes. Cf. Persius V. 14.

48. **si forte,** etc.: *i.e.* though in accordance with Horace's description, the author will rely upon ordinary words made fresh by combination, yet if occasion arises, he may coin new ones in moderation.

49. **indiciis monstrare recentibus,** etc., *reveal by new signs thoughts hitherto unknown.* The figure is from the investigation of crime, or the like. — **abdita rerum**: cf. *Sat.* II. 8. 83.

50. **cinctutis,** *half naked,* or *kilted,* clad in the *cinctus,* a kind of kilt covering the middle of the body, used before the more civilized tunic. — **non exaudita**: cf. II. 2. 117. — **Cethegis**: M. Cornelius Cethegus (cons. B.C. 204) was the first Roman orator (Cic. *Brut.* 15). A time far back is taken to make plain the necessity of new words on account of the great development of ideas since that time. Apparently such words are meant as new formations in **-tas, -alis,** or the like.

51. **continget,** *occasion will arise.* — **sumpta pudenter**: *i.e.* if so used.

52. **et**: these too as well as new Latin formations. — **fidem**: *i.e. acceptance;* properly, the words will gain confidence, and not be looked upon with suspicion. — **si Graeco fonte cadent**: apparently new translations from the Greek like the old *mundus, qualitas, exhibere negotium.* Horace's own exclusion of Greek words proper, and his objection to Lucilius (*Sat.* I. 10. 20) seem to preclude the idea of such words as **malacissare** (*μαλακίζειν*), taken bodily into the language.

53. **parce detorta**: *i.e.* slightly varied in their use from their originals. Some editors take this to mean a slight variation in the inflexions. — **quid autem,** etc.: *i.e.* this was allowed the earlier poets, and why not to the later as well?

55. **ego,** etc.: simply another example of the same kind as the preceding, only here is considered the effect on the language rather than the right of the poet.

56. **invideor**: probably a colloquial use instead of **invidetur mihi,** a popular corruption of grammar. Cf. *imperor,* I. 5. 21. — **lingua**: *i.e.* their writings.

Digitized by Google

signatum praesente nota producere nomen.
Vt silvae foliis pronos mutantur in annos,
prima cadunt, ita verborum vetus interit aetas,
et iuvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque, sive receptus
terra Neptunus classis Aquilonibus arcet,
regis opus, sterilisve diu palus aptaque remis
vicinas urbes alit et grave sentit aratrum;
seu cursum mutavit iniquum frugibus amnis,
doctus iter melius: mortalia facta peribunt,
nedum sermonum stet honos et gratia vivax.
Multa renascentur, quae iam cecidere, cadentque
quae nunc sunt in honore vocabula, si volet usus,
quem penes arbitrium est et ius et norma loquendi.
Res gestae regumque ducumque et tristia bella
quo scribi possent numero monstravit Homerus.
Versibus impariter iunctis querimonia primum,

59. **signatum**: the figure drawn from money. A new coinage is always in order; as in coins, so in words. — **praesente nota**, *the modern stamp*. — **producere**: cf. *produxerit*, II. 2. 119.

60. **ut silvae**, etc.: *i.e.* for everything earthly passes away, words as well as things. — **in annos**: cf. *in dies*, *in horas* (v. 160).

61. **prima cadunt**: a co-ordinate clause with **mutantur**, but containing a subordinate idea, "while, etc." — **vetus aetas**, *the aging life*.

63. **receptus**, etc.: the allusion is apparently (*a*) to the Portus Iulius made by the union of the Lucrine Lake with the sea (Suet. *Oct.* 16); (*b*) the attempted draining of the Pomptine Marshes (Schol. *ad locum*); (*c*) improvements in the course of the Tiber (Suet. *Oct.* 30).

64. **classis**, etc.: for construction, cf. I. 1. 31 and note.

65. **palus**: with *ŭ* contrary to the usual prosody.

67. **iniquum frugibus**: *i.e.* on account of inundations.

68. **facta**: repeating **nostra**, but with emphasis on works as opposed to words (**sermonum**).

69. **honos**, *dignity*, the respect in which they are held. — **stet vivax**, *continues to live*.

71. **usus**: cf. II. 2. 119.

73. **res gestae**, etc.: Horace, having finished the matter of diction, comes to the choice of metre. One can hardly see why this topic was inserted unless it was intended to be learned by heart by one of Pisos. Those enumerated are the Hexameter (vv. 73, 74), Elegiac (vv. 75–78), the Iambic metres (vv. 79–82), Lyric metres (vv. 83–85).

75. **impariter**: only found here. Cf. "unequally yoked together." — **querimonia**, etc.: *i.e.* the elegy was originally the lament of hapless

Digitized by Google

post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
grammatici certant et adhuc sub iudice lis est.
Archilochum proprio rabies armavit iambo;
hunc socci cepere pedem grandesque cothurni,
alternis aptum sermonibus, et populares
vincentem strepitus et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum
et pugilem victorem et equum certamine primum
et iuvenum curas et libera vina referre.
Descriptas servare vices operumque colores
cur ego si nequeo ignoroque poeta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non volt.
Indignatur item privatis ac prope socco

love, but afterwards used also for other amatory strains.

77. **quis tamen**, etc.: accounts vary between Archilochus, Mimnermus, and Callinus. — **exiguos**, *light*, in matter, as opposed to the heroic strain.

79. **proprio**: *i.e.* his own invention, as it was supposed.

80. **hunc**, etc.: *i.e.* it was afterwards adopted by the drama, in Comedy (**socci**) and Tragedy (**cothurni**).

81. **alternis**, etc.: cf. *qui* [*Aristoteles*] *indicat heroum numerum grandiorem quam desideret soluta oratio, iambum autem nimis e volgari esse sermone*, Cic. *Orator*, 57. 192; and *at comicorum senarii propter similitudinem sermonis sic saepe sunt abiecti, ut non numquam vix in eis numerus et versus intellegi possit*, ibid. 55. 184.

82. **rebus agendis**: *i.e.* the imitated actual life of the stage.

83. **fidibus**: *i.e.* the lyric measures. — **divos puerosque**, *i.e.* in hymns.

84. **pugilem**, etc.: *i.e.* odes such as Pindar's, in honor of victors at the games.

85. **iuvenum curas**: *i.e.* love-songs. — **libera**: *i.e.* freeing from cares, as we should say, "the merry bowl." — **vina**: *i.e.* drinking-songs.

86. **descriptas**, etc.: the fourth requisite is a style in harmony with the subject. — **vices**, *line*, properly the part or function which the work has to perform. — **colores**, *tone*, as in *vitae color*, *Sat.* II. 1. 60.

87. **salutor**: *i.e.* claim the name of, expect to be addressed as such.

88. **cur nescire**, etc.: *i.e.* one at least ought to admit the rule, and try to learn, not perversely ignore it.

89. **versibus**, etc.: just what is meant is seen best in the cases where the rule may be broken, given in vv. 93 *seq.* and 95 *seq.*

90. **privatis**: *i.e.* words of ordinary life. — **socco**: cf. v. 80.

Digitized by Google

dignis carminibus narrari cena Thyestae.
Singula quaeque locum teneant sortita decentem.
Interdum tamen et vocem comoedia tollit,
iratusque Chremes tumido delitigat ore;
et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque
proicit ampullas et sesquipedalia verba,
si curat cor spectantis tetigisse querella.
Non satis est pulchra esse poemata; dulcia sunto,
et, quocumque volent, animum auditoris agunto.
Vt ridentibus arrident, ita flentibus adsunt
humani voltus: si vis me flere, dolendum est
primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu; male si mandata loqueris,
aut dormitabo aut ridebo. Tristia maestum
voltum verba decent, iratum plena minarum,
ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem

91. **cena Thyestae**: a proverbial expression, but here only used as an example of a tragic theme.

92. **singula quaeque**, *each particular style*. — **locum sortita**: *i.e.* the place allotted to it.

93. **interdum**, etc.: cf. *Sat.* I. 4. 48 and note.

94. **Chremes**: cf. Ter. *Heaut.* 1035 *seq.*

96. **Telephus et Peleus**: examples of heroes in reduced circumstances, entreating favors, in which case they are made to adopt the simple language of pathos in order to touch the heart of the spectator.

97. **ampullas**: cf. I. 3. 14, and Greek λήκυθος. No doubt the Greek word became proverbial from the jest in Aristoph. *Frogs*, 1200 *seq.* — **sesquipedalia verba**: *i.e.* the sounding style which belongs to kings and heroes.

98. **tetigisse**: not different from the present.

99. **pulchra**, *fine*, merely commanding admiration for the art. — **dulcia**: *i.e.* pathetic, which the language of common life only can be.

100. **animum agunto**: the idea is that it is only by sympathy, which does not respond to language too far removed from common life, that the audience can be moved.

102. **voltus**: of course the feelings are meant under the guise of their expression in the face.

104. **male mandata**, *words ill-assigned*, *i.e.* language not adapted to their situation.

106. **voltum**: again the face put for the feelings.

108. **format**, etc.: *i.e.* we are so made as to have a capacity for feel-

Digitized by Google

fortunarum habitum ; iuvat aut impellit ad iram,
aut ad humum maerore gravi deducit et angit ;
post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum divusne loquatur an heros,
maturusne senex an adhuc florente iuventa
fervidus, an matrona potens, an sedula nutrix,
mercatorne vagus, cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem ;
impiger, iracundus, inexorabilis, acer
iura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scaenae committis et audes
personam formare novam, servetur ad imum
qualis ab incepto processerit et sibi constet.
Difficile est proprie communia dicere, tuque
rectius Iliacum carmen deducis in actus,

ing every aspect of fortune in actual experience, and afterwards by sympathy we are brought to the same state of mind through language which is associated with these experiences. Mimic life produces the same sensations as real life.

113. **equites peditesque** : *i.e.* high and low in station.

114. **intererit**, etc. : besides the difference of situation, there is also the difference of character to be considered. The drawing of character is one of the most important parts of the art, and the shades mentioned are especially delicate.

119. **aut famam**, etc. : *i.e.* in characterization, one must follow conventional models, or in case one invents a new character he must make it consistent.

120. **honoratum** : probably only *illustrious*. — **reponis** : cf. **ponere**, v. 34.

121. **impiger**, etc. : because these are his conventional characteristics, and so with the others.

125. **si quid**, etc. : a development of **sibi convenientia**, v. 119.

128. **proprie**, *with originality*, *i.e.* so as to make them one's own, as opposed to mere imitation.

129. **Iliacum**, etc. : *i.e.* it is better for you to keep to the conventional types than attempt anything unheard of. The precept has a

Digitized by Google

quam si proferres ignota indictaque primus.
Publica materies privati iuris erit, si
non circa vilem patulumque moraberis orbem;
nec verbum verbo curabis reddere fidus
interpres, nec desilies imitator in artum,
unde pedem proferre pudor vetet aut operis lex.

Nec sic incipies, ut scriptor cyclicus olim:
'Fortunam Priami cantabo et nobile bellum.'
Quid dignum tanto feret hic promissor hiatu?
Parturient montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
'Dic mihi Musa virum, captae post tempora Troiae
qui mores hominum multorum vidit et urbes.'
Non fumum ex fulgore, sed ex fumo dare lucem
cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdim;
nec reditum Diomedis ab interitu Meleagri,
nec gemino bellum Troianum orditur ab ovo.
Semper ad eventum festinat et in medias res,

personal air, as if one of the young men had composed plays on Homeric themes. Cf. the contrary-to-fact construction in v. 130.

131. **publica**, etc.: here, as elsewhere, the middle course is recommended, not to be a mere imitator through keeping strictly to the conventional. To the material, which belongs to all, you will have a right if you do not servilely follow your models.

133. **curabis**: best taken as a continuation of the protasis.

134. **desilies**: *i.e.* plunge without reflexion into a place where you will be hampered by your respect for your model, or by the laws of the composition.

136. **incipies**: in an imperative sense as a recommendation. Here begins a new canon, namely, that the plan of the work should have a modest beginning, and rise in interest to the end. — **cyclicus**: one of the cycle of poets who imitated and tried to complete or enlarge upon the Iliad and Odyssey. Tradition says Antimachus is meant.

138. **hiatu**: of the opening the mouth to speak.

141. **dic**, etc.: *Od.* I. 1.

146. **nec reditum**, etc.: *i.e.* he does not begin his subject with irrelevant details, so that the hearer would be tired out before he comes to the important point. — **Meleagri**: he was the uncle of Diomedes, so that the stories would be remotely connected, but not forming one whole so as to be treated together.

147. **ovo**: *i.e.* from the birth of

Digitized by Google

non secus ac notas, auditorem rapit, et quae
desperat tractata nitescere posse, relinquit ;
atque ita mentitur, sic veris falsa remiscet,
primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi.
Si plausoris eges aulaea manentis et usque
sessuri donec cantor 'Vos plaudite' dicat,
aetatis cuiusque notandi sunt tibi mores,
mobilibusque decor naturis dandus et annis.
Reddere qui voces iam scit puer et pede certo
signat humum, gestit paribus colludere, et iram
colligit ac ponit temere et mutatur in horas.
Imberbus iuvenis, tandem custode remoto,
gaudet equis canibusque et aprici gramine campi,
cereus in vitium flecti, monitoribus asper,
utilium tardus provisor, prodigus aeris,
sublimis cupidusque et amata relinquere pernix.

Helen, though she was the cause of the war.

151. **ita mentitur**: *i.e.* the fictions which the poet introduces are so united with the rest, that there is no want of harmony in the treatment.

153. **tu quid ego**, etc.: a recommendation to the study of life, and careful attention to the treatment of character. This is closely connected with v. 114 *seq.*, but there the poet speaks first of diction as connected with character, and afterwards of conventional character, while here he is treating of naturalness as drawn from the study of real life.

155. **cantor**: in the manuscripts of the plays, the final words or "tag" are assigned to a separate character marked ω. Hence it is supposed that the person here referred to was the vocalist who sang the *arias* or **cantica**; but cf. Cic. *pro Sest.* 55. 118, and *de Sen.* 19. 70.

157. **mobilibus**, etc.: *i.e.* the fitting charm must be given to each character as it changes with changing years, by observing carefully those changes in real life.

158. **scit, signat**: marking the age merely.

159. **gestit**, etc.: Horace now gives the appropriate conduct for each age.

161. **tandem**: *i.e.* he has long been impatient for this moment. — **custode**: cf. *Sat.* I. 4. 118, and I. 6. 81.

162. **equis canibusque**: cf. Ter. *Andria*, 56, 57. — **campi**: cf. I. 18. 53 and note.

164. **utilium**: *i.e.* of what is good for him.

165. **pernix**: a *callida iunctura*. Cf. Virg. *Æn.* IV. 180. For the thought, cf. II. 1. 100.

Digitized by Google

Conversis studiis aetas animusque virilis
quaerit opes et amicitias, inservit honori,
commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
quaerit et inventis miser abstinet ac timet uti,
vel quod res omnis timide gelideque ministrat,
dilator, spe longus, iners, avidusque futuri,
difficilis, querulus, laudator temporis acti
se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum;
multa recedentes adimunt. Ne forte seniles
mandentur iuveni partes pueroque viriles,
semper in adiunctis aevoque morabimur aptis.
Aut agitur res in scaenis, aut acta refertur.
Segnius irritant animos demissa per aurem
quam quae sunt oculis subiecta fidelibus et quae
ipse sibi tradit spectator. Non tamen intus

166. **studiis**, *tastes*. Cf. Cic. *de Am.* 20. 74.

167. **honori**, *ambition*, *i.e.* the pursuit of office.

169. **incommoda**: *i.e.* unlovely features, *désagrèments*, disagreeable to other people as well as himself.

170. **inventis**, etc.: cf. *Sat.* II. 3. 110.

171. **gelide**: *i.e.* without enthusiasm. — **ministrat**: a livelier term for **agit**.

172. **spe longus**: *i.e.* he looks far into the future, as opposed to the youth, who lives in the present. Cf. **avidus futuri** (*i.e.* eager for a long life in which to realize the hope whose fulfilment he does not, like the youth, expect at once).

173. **difficilis**: cf. Cic. *de Sen.* 18. 65.

174. **castigator**, etc.: cf. II. 1. 84.

175. **venientes**: the years up to the prime of life, the *bona aetas*, are regarded as coming, because there is an increase of pleasing characteristics, while the later years (*mala aetas*) are regarded as going because of a corresponding decrease. Cf. II. 2. 55.

176. **ne forte**, etc.: a summing up of the same general idea.

177. **partes**: *i.e.* the characteristic actions as expressed in a drama.

178. **aevoque**: cf. **quidque**, *Sat.* I. 4. 115 and note. — **morabimur**: equivalent to a hortatory subjunctive.

179. **aut agitur**, etc.: a precept as to what is to be actually put on the stage, and what merely to be described. Here again a middle course is recommended.

182. **tradit**: as the narrator would communicate the action to the persons on the stage, so here the spectator is said to communicate it to himself, be his own witness.

Digitized by Google

digna geri promes in scaenam, multaque tolles
ex oculis quae mox narret facundia praesens,
ne pueros coram populo Medea trucidet,
aut humana palam coquat exta nefarius Atreus,
aut in avem Procne vertatur, Cadmus in anguem.
Quodcumque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
fabula, quae posci volt et spectata reponi.
Nec deus intersit, nisi dignus vindice nodus
inciderit: nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
defendat, neu quid medios intercinat actus

184. **praesens**: *i.e.* of a person on the stage, as opposed to the action behind the scene.

185. **pueros**, etc.: favorite subjects for dramatic treatment, but in which the action is too painful or too preposterous to be represented.

188. **odi**: merely *dislike;* the imagination refuses to credit the acts when brought face to face with them, and so we find them disagreeable.

189. **minor**, etc.: a precept as to the received length of a play. The division of a play into acts seems to have been the work of the Alexandrine critics. It undoubtedly grew out of the Prologue, three Episodes, and Exodus of the Greek Play.

191. **deus**: in the Greek Tragedy not infrequently supernatural personages were introduced. We may suppose that this became more common, so that they were employed to work the *dénouement* in cases where it was unnecessary, in order to save working out a plot by natural means. Hence the *dictum* of Horace. Cf. Eur. *Andromache*, v. 1227 *seq.;* Soph. *Electra*, v. 1233. — **vindice**, *such interference*, properly, *champion*, one to whom a person has recourse in time of trouble. Here the difficulty in which the hero is (**nodus**) must be one which seems naturally to require divine interposition. Cf. *ut tragici poetae cum explicare argumenti exitum non potestis* (Stoic philosophers) *confugitis ad deum* Cic. *N. D.* I. 20. 53.

192. **quarta**, etc.: the actors appearing on the Greek stage at one time, originally only one, were gradually increased to two (Æschylus) and three (Sophocles). If a fourth appeared, he was almost always a mere silent person. The Comedy was a little less strict, but yet this was the rule.

193. **actoris**, etc.: *i.e.* the chorus should have a distinct character as a group of persons with a definite part in the action, and not be an excrescence coming in to amuse the audience between the acts, with something unconnected with the plot. Cf. the piper between the first and second act of the *Pseudolus* of Plautus. — **officiumque virile**, *its independent part* (see above). — **chorus**: for the presence of the chorus on the Latin stage, see Ribbeck, *Römische Tragödie*, p. 637.

194. **defendat**: cf. *Sat.* I. 10. 12.

Digitized by Google

quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
et regat iratos et amet peccare timentes ;
ille dapes laudet mensae brevis, ille salubrem
iustitiam legesque et apertis otia portis ;
ille tegat commissa, deosque precetur et oret
ut redeat miseris, abeat fortuna superbis.
Tibia non, ut nunc, orichalco vincta, tubaeque
aemula, sed tenuis simplexque foramine pauco
adspirare et adesse choris erat utilis, atque
nondum spissa nimis complere sedilia flatu,
quo sane populus numerabilis, utpote parvus,
et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor et urbes

196. **ille bonis**, etc.: *i.e.* let the chorus (as is usual in the Greek Tragedy) be the spokesman of the moral views and precepts of the poet.

198. **brevis**: cf. I. 14. 35.

200. **tegat commissa**: as the chorus is present during the action, it would be the depositary of secrets, and by keeping them faithfully it should enforce the duty of this form of good faith. Cf. I. 18. 38; *Sat.* I. 3. 95; *Od.* III. 2. 25.

202. **tibia**, etc.: the poet in his rambling way proceeds to give an account of the development of the musical part of the drama. — **orichalco vincta**: the wood of the **tibia** was reinforced with metal to increase its resonance, but Horace here evidently is thinking of the double pipe and possibly only of the binding of the two reeds. The particular metal only indicates luxury.

203. **tenuis**: *i.e.* of feeble tone. — **simplex**: *i.e.* not blown in pairs, as it was later. — **foramine pauco**: three or four holes only, from which the ancient scales were made out by the use of harmonics.

204. **adspirare**, etc., *accompany and support.* — **utilis**, *suitable*, impliedly for the purpose mentioned, and no other.

205. **nondum spissa nimis**: of the small audience, the smallness of which is explained by the next line.

206. **sane**: this word in such connections gives a light tone, like our *rather*, *pretty*, *not very* (with **haud**), and the like. — **numerabilis**: Ritter compares *εὐαρίθμητος*, making this an example of the choice of words mentioned in v. 53. — **parvus**: indicating the reason for **numerabilis**.

207. **frugi**, etc.: the reason why the people were contented with the simple music; they were not prone to luxurious gratification of the senses.

208. **postquam**, etc.: *i.e.* when the population became greater, and at the same time luxury and wantonness increased, the taste for more complicated virtuoso music

Digitized by Google

latior amplecti murus vinoque diurno
placari Genius festis impune diebus,
accessit numerisque modisque licentia maior.
Indoctus quid enim saperet liberque laborum
rusticus, urbano confusus, turpis honesto?
Sic priscae motumque et luxuriam addidit arti
tibicen traxitque vagus per pulpita vestem;
sic etiam fidibus voces crevere severis,
et tulit eloquium insolitum facundia praeceps,
utiliumque sagax rerum et divina futuri
sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,

grew, and instead of being merely a support for the chorus, the music became a pleasure in itself.

209. **diurno**: cf. *solido de die*, *Od.* I. 1. 20. The whole gives a picture of license and festivity as opposed to the (supposed) earlier religious simplicity of the Greek Tragedy.

210. **Genius**: cf. II. 1. 144. — **impune**: *i.e.* without restraint.

211. **numeris modisque**: cf. II. 2. 144.

212. **saperet**: *i.e.* have just ideas and good taste to hold in check the extravagant growth of sensuous music. — **liber laborum**: the recoil from hard work would increase the wildness of dissipation.

213. **confusus**: the mingling of country and city would increase the evil tendencies; so also would the confusion of classes (**turpis honesto**).

214. **sic**: *i.e.* from these causes. — **motum**, etc.: *i.e.* to the stately measures of the old music greater liveliness and more florid ornament were added.

215. **traxit**: alluding to the long tunic which the piper wore on the stage. — **vagus**: *i.e.* he had full possession of the stage, instead of being merely a supporter of the voices.

216. **fidibus**: *i.e.* the lyre also went through the same development. — **voces crevere**: alluding to the gradual increase of the number of strings of the lyre, but expressing also the more free development of the music. — **severis**, *earnest*, or serious in the simplicity of its strains.

217. **et tulit**, etc.: *i.e.* the same change took place in the style of the choral song. This forms in a manner the connection of v. 202 *seq.* with v. 93 *seq.* — **tulit**, *brought in.* — **facundia praeceps**, *fervid eloquence*, as a quality of the writer, while **eloquium** refers to the result produced.

218. **utilium rerum**: *i.e.* moral precepts and wise saws, such as abound in Euripides.

219. **non discrepuit**, etc.: *i.e.* it did not differ much from the style of the inspired oracles, doubtless in obscurity as well as wildness.

220. **qui**, etc.: *i.e.* the earliest tragedian. Cf. II. 1. 163. — **hircum**: cf. the commonly received derivation of τραγῳδός, from τρά-

Digitized by Google

mox etiam agrestis Satyros nudavit, et asper
incolumi gravitate iocum tentavit eo, quod
illecebris erat et grata novitate morandus
spectator, functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicacis
conveniet Satyros, ita vertere seria ludo,
ne quicumque deus, quicumque adhibebitur heros,
regali conspectus in auro nuper et ostro,
migret in obscuras humili sermone tabernas,
aut, dum vitat humum, nubes et inania captet.
Effutire levis indigna tragoedia versus,

γος, considered as the prize of the rivalry in song. This view assumes that there were contests in the earlier times, as there were later.

221. **mox etiam**: *i.e.* the Satyr drama followed very early the invention of Tragedy. — **agrestis Satyros**: it would appear from the directions given that the Satyric drama was also cultivated at Rome, at least by authors. Whether such plays were ever acted is uncertain. — **nudavit**: the Satyrs as wild creatures naturally appeared with the upper and lower part of their bodies really or apparently naked. — **asper**: *i.e.* rude and simple in art.

222. **gravitate**: *i.e.* the dignity of the occasion as one of worship, and one in which gods and heroes appeared.

223. **morandus**: *i.e.* after the tragedies and the completion of the serious part of the festival.

224. **sacris**: the festival of Dionysus, in whose honor the tragedy was performed. — **exlex**: freed from restraint by the festival character of the day. The picture does not differ much from that in v. 210, though Horace assigns the two to different times. It would seem that Horace conceived the Satyric drama as an outlet for the merriment of the spectator, designed to keep him out of mischief in his riotous condition.

225. **verum**, etc.: but even in this riotous performance a middle course is recommended as the law of the work, so that the dignity of the higher characters should still be preserved, though the humorous aspects of the situation are to be brought out. — **risores**: in accordance with their nature the Satyrs were a merry crew. — **dicacis**: *i.e.* making sport of the humors of the situation, sarcastic and abusive.

226. **seria**: the Satyr drama was far removed from Comedy. In the only one preserved, the *Cyclops* of Euripides, the characters are Ulysses, Silenus, the Cyclops, and a Chorus of Satyrs. The plot is treated as seriously as in a tragedy, only a comic myth is used instead of a tragic one, and the humorous aspects of the situation are brought out.

228. **conspectus nuper**: *i.e.* in the tragedy which had preceded.

230. **nubes**, etc.: *i.e.* the style should not, on the other hand, be too grandiloquent for the situation.

231. **effutire**, etc.: the caution

Digitized by Google

ut festis matrona moveri iussa diebus,
intererit Satyris paullum pudibunda protervis.
Non ego inornata et dominantia nomina solum
verbaque, Pisones, Satyrorum scriptor amabo;
nec sic enitar tragico differre colori,
ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
an custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
speret idem, sudet multum frustraque laboret
ausus idem: tantum series iuncturaque pollet,
tantum de medio sumptis accedit honoris.
Silvis deducti caveant, me iudice, Fauni,
ne velut innati triviis ac paene forenses
aut nimium teneris iuvenentur versibus unquam,
aut immunda crepent ignominiosaque dicta.

against too undignified a style is further developed as far as v. 239. — **indigna**, *not deigning*, too dignified for such dialogue.

232. **matrona**: *i.e.* as a respectable matron, though dancing at a festival, will still preserve a proper decorum.

233. **pudibunda**, *with modesty*, so as not to drop to a level with the Satyric characters proper.

234. **dominantia**, *literal*, a translation (probably in a wrong sense) of *κύριος*, opposed to figurative expressions. — **nomina verbaque**: cf. *Sat.* I. 3. 103.

236. **differre**: *i.e.* in order to avoid the majestic style of Tragedy, one must not descend to the level of Comedy.

237. **Davus**, etc.: three characters of Comedy.

238. **emuncto**: a word borrowed from Comedy.

239. **Silenus**: cf. note to v. 226. — **alumni**: *i.e.* Bacchus.

240. **noto**: *i.e.* familiar words. — **quivis**: cf. quotations from Cicero under v. 46.

243. **accedit**, *is gained by; i.e.* comes from the appropriate use.

244. **Fauni**: *i.e.* Satyrs.

245. **innati triviis**, etc.: like the sharp fellows of the city. — **paene forenses**: almost like the rude *gamins* of the street.

246. **teneris**, *effeminate, dissolute*, as opposed to the healthy vigor of the rustic. Though these are merry rioters, yet they are to have the unspoiled virility of the country. They should be coarse, but not vicious. Cf. *teneri saltatores*, Cic. *in Pis.* XXXVI. 89, and the use of **mollis, fluens, fluxus**. — **iuvenentur**: cf. *νεανιεύομαι, frolic, wanton.*

247. **immunda**, *obscenities.* — **crepent**, *roll out.* — **ignominiosa**, *shameful* (to the speaker, or possi-

Digitized by Google

Offenduntur enim, quibus est equus et pater et res,
nec si quid fricti ciceris probat et nucis emptor,
aequis accipiunt animis donantve corona.
Syllaba longa brevi subiecta vocatur iambus,
pes citus; unde etiam trimetris accrescere iussit
nomen iambeis, cum senos redderet ictus,
primus ad extremum similis sibi: non ita pridem,
tardior ut paullo graviorque veniret ad aures,
spondeos stabilis in iura paterna recepit
commodus et patiens, non ut de sede secunda
cederet aut quarta socialiter. Hic et in Acci
nobilibus trimetris apparet rarus, et Enni

bly to the person addressed, like *billingsgate*).

248. **equus**: the allusion is to the *equus publicus* originally assigned to the *equites*.

249. **ciceris, nucis**: the food of the poorer classes; cf. *Sat.* II. 3. 182. These viands were sold in booths around the theatre; hence **emptor**.

250. **aequis animis**, *with favor*, or *approval*. — **corona**: the idea is derived from Greek contests, and is here only figuratively used.

251. **syllaba**, etc.: apparently an unnecessary explanation. But as Horace is going to discuss the strict metre of the Greeks as opposed to the license of the early Roman dramatists, it is not so unnatural for him to begin with a definition, especially as it is precisely the **syllaba brevis** that makes the difference.

252. **pes citus**: the same general idea is expressed in, *Sed sunt insignes percussiones eorum numerorum* (Iambic and Trochaic) *et minuti pedes*, Cic. *de Orat.* III. 47, 182. — **unde**: *i.e.* from the rapidity of the feet, and frequent occurrence of the ictus (cf. **percussiones**, above). — **trimetris**: cf. *nomen mihi Mercuriost.* — **accrescere**: *become attached.* — **iussit**: *i.e.* **pes citus**.

254. **iambeis**: as a noun, after **accrescere**. — **senos**: *i.e.* six feet, with only three principal ictus, like music in $\frac{6}{8}$ time as opposed to $\frac{4}{8}$.

254. **primus**, etc.: *i.e.* pure iambs, as in the alternate lines of *Epode* XVI. — **non ita pridem**, etc.: Horace conceives the pure iambic as the original form of the verse, made more sonorous by the occasional spondee (so called) after the time of Archilochus; cf. v. 80.

256. **stabilis**, *stately*, steady-going.

257. **non ut**, *but not so as to*.

258. **socialiter**: only here, and of uncertain meaning; (probably), *as full allies, in equal partnership*, inasmuch as spondees are not *socii aequo iure*, but are excluded from certain places. — **hic**: the iambus. — **Acci**: cf. *Accius isdem aedilibus* (B.C. 140) *ait se et Pacuvium docuisse fabulam cum ille octoginta, ipse triginta annos natus esset*, Cic. *Brut.* LXIV. 229. Horace probably refers to him as the most learned of the early dramatists.

259. **Enni**, etc.: *i.e.* his power-

Digitized by Google

in scaenam missos cum magno pondere versus
aut operae celeris nimium curaque carentis
aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poemata iudex,
et data Romanis venia est indigna poetis.
Idcircone vager scribamque licenter, an omnes
visuros peccata putem mea, tutus et intra
spem veniae cautus? Vitavi denique culpam,
non laudem merui. Vos exemplaria Graeca
nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
laudavere sales, nimium patienter utrumque,
ne dicam stulte, mirati, si modo ego et vos
scimus inurbanum lepido seponere dicto,
legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
dicitur et plaustris vexisse poemata Thespis,

ful lines are marred by carelessness or want of knowledge of art.

260. **cum magno pondere**: cf. **sine pondere**, II. 2. 112.

262. **premit**: *i.e.* the iambus, from its omission.

263. **non quivis**, etc.: *i.e.* but the Romans are not good judges of rhythm, and so the metrical faults of these early poets are pardoned.

264. **indigna**, *undeserved*, that ought not to have been granted.

265. **idcircone**: *i.e.* because others have been pardoned. — **vager**, *take liberties*. — **an**, *or rather*, the second alternative being preferred as usual.

267. **vitavi**, etc.: *i.e.* if I do exercise this care, I have after all deserved no credit, but only avoided blame, implying that it would be a disgrace to him not to do so.

268. **vos**, etc.: *i.e.* I recommend you to study the true models, and aim at something higher than merely escaping censure.

270. **at vestri**, etc.: a loose chapter in which the poet, being reminded by the mention of careless metre of the faults of Plautus in that regard, criticises the taste of the ancients on account of their admiration of the careless writing of Plautus. This admiration extended both to the verse and the wit of Plautus, and on both these points Horace finds him unworthy as a model. Giving a brief account of the rise of the drama, Horace comes to his ever-present idea that careful composition is the one indispensable virtue.

271. **patienter**, *with indulgence*.

273. **inurbanum**: *i.e.* coarse, unpolished, the characteristic of Plautus.

276. **Thespis**: cf. II. 1. 163. — **plaustris**: apparently an erroneous notion, to which Horace's words here have given currency.

Digitized by Google

quae canerent agerentque peruncti faecibus ora.
Post hunc, personae pallaeque repertor honestae,
Aeschylus et modicis instravit pulpita tignis
et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
laude, sed in vitium libertas excidit et vim
dignam lege regi: lex est accepta chorusque
turpiter obticuit sublato iure nocendi.
Nil intentatum nostri liquere poetae;
nec minimum meruere decus vestigia Graeca
ausi deserere et celebrare domestica facta,
vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
quam lingua Latium, si non offenderet unum-

277. **peruncti**, etc.: doubtless for the same purpose as the later masks, to prevent the recognition of the identity of the actor from destroying the illusion.

278. **personae**, etc.: Æschylus was supposed to be the inventor of the mask and other theatrical paraphernalia. The earlier performance was doubtless a mere merry-making, without special costume. Cf. Καὶ Αἰσχύλος δὲ οὐ μόνον ἐξεύρε τὴν τῆς στολῆς εὐπρέπειαν, καὶ σεμνότητα, ἣν ζηλώσαντες (ζηλώσας ἦν) ἱεροφάνται καὶ δᾳδοῦχοι ἀμφιέννυνται. Athenæus I. 21.

279. **modicis**: as in a small theatre. — **pulpita**: *i.e.* the raised stage, as opposed to the earlier *θυμέλη*, or table of the single reciter. — **tignis**: *i.e.* the first stage was a temporary structure of wood. Cf. Müller, *Bühnenalterthümer*, p. 128 *seq.*

280. **magnum**, etc.: *i.e.* he introduced the dignity and solemnity of Tragedy.

281. **vetus**: cf. *Sat.* I. 4. 1.

282. **libertas**: cf. *Sat.* I. 4. 5; 3. 52, note.

283. **lex**, etc.: *i.e.* the law was passed and obeyed.

285. **nil**, etc.: a brief statement, of the adoption of the Greek drama by the Romans, and its attempted development.

287. **domestica facta**: *i.e.* the choice of Roman subjects.

288. **praetextas**: *i.e.* plays answering to Tragedy, as representing the acts of consuls and the like, clothed in the *toga praetexta*. Titles preserved are *Romulus* (Nævius), *Sabinae* (Ennius), *Aeneadae* (Accius), and others. — **docuere**: the regular word for producing a play. — **togatas**: plays on themes from common life (of persons clad in the ordinary toga). They correspond to the Greek Comedy as represented in the *palliatae* of Plautus and Terence, but there are traces of a chorus, or at least of a number of persons speaking in concert. Titles are *Augur*, *Libertus*, *Psaltria*, *Simulans*, *Brundisinae*.

290. **si non offenderet**, etc.: this brings Horace to the kernel of the whole, the want of care in writing

Digitized by Google

quemque poetarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite, quod non
multa dies et multa litura coercuit atque
perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
credit et excludit sanos Helicone poetas
Democritus, bona pars non unguis ponere curat,
non barbam; secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poetae,
si tribus Anticyris caput insanabile nunquam
tonsori Licino commiserit. O ego laevus,
qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poemata. Verum
nil tanti est: ergo fungar vice cotis, acutum
reddere quae ferrum valet, exsors ipsa secandi:
munus et officium, nil scribens ipse, docebo,

which has prevented the Romans from excelling in art.

291. **limae**: cf. *limatior*, *Sat.* I. 10. 65.

293. **coercuit, castigavit**: the figure is from pruning.

294. **ad unguem**: cf. *Sat.* I. 5. 32. — **perfectum**: cf. v. 346. A reading **praesectum** has some authority, but seems to be ingeniously made out of **unguem**.

295. **ingenium misera**, etc.: a humorous development of v. 290. — **ingenium**, *genius*, as inborn and not cultivable by art. — **fortunatius**, *more successful*, as succeeding in literature better than study can.

296. **excludit**, etc.: cf. ὃς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ ποιητικὰς θύρας ἀφίκηται . . . ἀτελὴς αὐτὸς, κτλ. Plato, *Phædr.* p. 245, and *saepe enim audivi poetam bonum neminem, id quod a Democrito et Platone in scriptis relictum esse dicunt, sine inflammatione animorum existere posse et sine quodam adflatu quasi furoris.* Cic. *de Or.* 46. 194; *de Div.* I. 37. Also *Sat.* I. 4. 34.

297. **bona pars**, etc.: *i.e.* poets put on the outward signs of madness, such as the neglect of their personal appearance, and the avoidance of society.

299. **nanciscetur**, etc.: as the poets think. — **pretium**: *i.e.* the honor.

300. **Anticyris**: cf. *Sat.* II. 3. 83.

301. **O ego**, etc.: the poet jocosely shows the folly of the idea in words which give an easy transition to his proposed theme, the requirements of poetry.

302. **bilem**: see Gr. § 240 c, note; cf. II. 2. 137. — **verni**: cf. Cels. II. 13.

303. **faceret**: *i.e.* if I omitted to take the anti-bilious treatment. — **verum**, etc.: *i.e.* but there is nothing I think so much of as guarding against insanity.

304. **ergo fungar**, etc.: *i.e.* being obliged by this prejudice to forego being a poet, I will content myself with showing others how to write.

306. **munus**, *function*, what is

Digitized by Google

unde parentur opes, quid alat formetque poetam,
quid deceat, quid non, quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socraticae poterunt ostendere chartae,
verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat et quid amicis,
quo sit amore parens, quo frater amandus et hospes,
quod sit conscripti, quod iudicis officium, quae
partes in bellum missi ducis, ille profecto
reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque iubebo
doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
fabula nullius veneris, sine pondere et arte,
valdius oblectat populum meliusque moratur
quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo

necessary to give satisfaction to the hearer. — **officium**, *profession*, what the work itself demands, emphasizing the responsibility of the author. These ideas are not different, but, as often, the two phases of the same idea.

307. **unde parentur**, etc.: cf. vv. 309–322. — **quid alat**, etc.: cf. vv. 323–332.

308. **quid deceat**, etc.: cf. vv. 333–365. — **quo virtus**, etc.: cf. vv. 366–452. — **quo error**: cf. vv. 453–476.

309. **sapere**: with reference to v. 296.

310. **rem**: *material*, such as is described in v. 312 *seq.* — **Socraticae**: *i.e. philosophic*, but chiefly with reference to Ethics (cf. v. 312 *seq.*); see *Od.* I. 29. 14; III. 21. 9.

311. **verba**: etc.: cf. Cato's *rem tene, verba sequentur*.

315. **partes**: cf. I. 18. 14.

316. **reddere**, *assign*. The reference here, as for the most part throughout the epistle, is to dramatic poetry, in which characterization is of course the most important thing.

317. **exemplar**, etc.: in addition to philosophy the poet should study real life.

318. **imitatorem**: *delineator; i.e.* imitator of real life.

319. **speciosa locis**: *i.e.* with noble and pleasing sentiments (*communes loci*). — **morata recte**: *i.e.* with sound moral precepts suited to each character.

320. **sine pondere**, *without power; i.e.* to move the feelings, tame in the action, dull.

321. **moratur**, *holds*.

322. **rerum**: *i.e.* **sententiarum**, the same as the **loci** above, thoughts, sentiments, moral truths. — **nugae**: *i.e.* in so far as they have no moral purpose.

323. **Graiis**, etc.: the mention of **sententiae** leads Horace to account

Digitized by Google

Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
discunt in partes centum diducere. 'Dicat
filius Albini: Si de quincunce remota est
uncia, quid superat? Poteras dixisse.' '*Triens.*' 'Eu!
rem poteris servare tuam! Redit uncia, quid fit?'
'*Semis.*' At haec animos aerugo et cura peculi
cum semel imbuerit, speramus carmina fingi
posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt, aut delectare poetae,
aut simul et iucunda et idonea dicere vitae.
Quicquid praecipies, esto brevis, ut cito dicta
percipiant animi dociles teneantque fideles.

for the superiority of the Greeks in genius. For it is their devotion to liberal arts, more especially philosophy, as opposed to the more commercial education of the Romans, that has caused this difference.

324. **avaris**: an anticipation of what Horace has in his mind from the first, that is, the sordid character he is going to assign to the Romans in the next verse. Of this the Greeks had nothing, except in regard to fame.

325. **longis**, etc.: *i.e.* what we call Vulgar Fractions, which would be learned at a very early age; hence the simplicity of the example.

326. **dicat**, etc.: an example of the principal teaching at Rome.

327. **Albini**: as the name is not a common one, it is probably that of a usurer, as Acron says. — **quincunce**: the calculation is in the complicated duodecimal system of of the Romans.

328. **poteras dixisse**, *come; you can tell.* The teacher encourages the pupil who hesitates for a moment. This hesitation accounts for the use of the imperfect **poteras**, *you could* tell (if you chose, or the like). Cf. *tempus erat, Od.* I. 37. 4. — **dixisse**: the perfect only for metrical reasons. — **triens**: one-third, *i.e.* four-twelfths. — **eu! rem**, etc.: the approval of the teacher, induced by the correct answer of the pupil. But there is also a moral approval; for if the boy understands fully that taking away a twelfth actually reduces the sum to a third, he is likely to look sharply after his fractional currency.

329. **redit**: *is added*, a kind of passive of **reddo**. Cf. for **red**, also **redigo**, used of moneys.

330. **aerugo**, *gangrene*, properly *rust;* cf. *Sat.* I. 4. 101.

332. **linenda cedro**: *i.e.* to be preserved. The oil of cedar was used to keep off moths. — **cupresso**: the elegant bookcase suggests the value of the work.

333. **aut prodesse**, etc.: the beginning of the topic **quid deceat** (v. 308). This Horace treats under two heads, as to instruction and as to amusement.

335. **quicquid**, etc.: in reference to the **prodesse** and **idonea**.

Digitized by Google

Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris,
ne quodcumque velit poscat sibi fabula credi,
neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis;
celsi praetereunt austera poemata Ramnes:
omne tulit punctum qui miscuit utile dulci
lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit
et longum noto scriptori prorogat aevum.
Sunt delicta tamen quibus ignovisse velimus.
Nam neque chorda sonum reddit, quem volt manus et mens,

337. **omne supervacuum**, etc.: *i.e.* as everything additional overflows after a vessel is full, so if precepts are too long, they "go in at one ear and out at the other."

338. **ficta**, etc.: in reference to the **delectare** and **iucunda**. — **proxima veris**: an exhortation to realism in art.

339. **ne quodcumque**, etc.: *i.e.* too wild an imagination must not be indulged. — **fabula**, *a play*, which Horace has always in mind throughout, though not exclusively.

340. **Lamiae**, *an ogress*, a monster of Libya supposed to feed on children, and used as a bugbear. She was probably introduced on the stage in the Atellane farces, and perhaps in this very situation. Cf. Aristoph. *Wasps*, 1177. See Diod. Sic. XX. 41.

341. **centuriae seniorum**, etc.: a reason for combining the profitable and pleasing. — **seniorum**, *veterans*, in allusion to the divisions of the Servian constitution, cf. II. 1. 81, 85. — **agitant**: *i.e.* reject, cf. 456. — **expertia frugis**: *i.e.* a play that has no edification in it.

342. **celsi**, *high-spirited*, as disdaining instruction with the arrogant spirit of youth. — **austera**: *i.e.* containing only instruction. — **Ramnes**, *young nobles*, as bent on pleasure only. The word is used in allusion to the earliest *equites*, who consisted of the juniors of the first families. One branch of these *equites* were Rhamnes. See Lange, *Röm. Alterth.* I. 353. Also Livy, I. 13.

343. **omne**, etc.: *i.e.* by combining the two excellences, an author carries all the votes of both the parties mentioned. — **tulit**: see Harpers' Dictionary, *s.v.* II. A. 4. — **punctum**: cf. II. 2. 99 and note.

345. **meret**, etc.: *i.e.* it sells well. — **Sosiis**: cf. I. 20. 2 and note. — **mare transit**: cf. I. 20. 13, but here the same idea has a different turn.

347. **sunt delicta**, etc.: as in Horace's mind every rule of conduct has its opposite phase, so here he warns against drawing the line of propriety too closely. *Vitiis nemo sine nascitur*, either in conduct or in art. Cf. *Sat.* I. 3. 68.

348. **chorda**, etc.: a figure drawn from the lyre.

Digitized by Google

poscentique gravem persaepe remittit acutum,
nec semper feriet, quodcumque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
offendar maculis, quas aut incuria fudit,
aut humana parum cavit natura. Quid ergo est?
Vt scriptor si peccat idem librarius usque,
quamvis est monitus, venia caret, et citharoedus
ridetur chorda qui semper oberrat eadem,
sic mihi, qui multum cessat, fit Choerilus ille,
quem bis terve bonum cum risu miror; et idem
indignor quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Vt pictura, poesis; erit quae, si propius stes,
te capiat magis, et quaedam, si longius abstes.
Haec amat obscurum; volet haec sub luce videri,
iudicis argutum quae non formidat acumen;
haec placuit semel, haec deciens repetita placebit.

350. **minabitur**: *sc.* **ferire.**

351. **plura**, etc.: cf. *si modo plura mihi bona sunt, Sat.* I. 3. 71.

353. **humana**: with emphasis; the necessary failings of human nature. — **quid ergo est**: *what shall we say then?* (cf. *Romans* VI. 1), a correction of the inference which might be drawn from the above leniency.

357. **multum cessat**: *i.e.* is ever negligent. — **Choerilus**: cf. II. 1. 233.

358. **bis terve bonum**: *i.e.* it is a matter of proportion. — **miror**: *i.e.* I marvel that he should happen to succeed once or twice, and laugh at the odd accident.

359. **indignor**, *feel pained*, because I should have expected better of him. The two feelings thus contrasted show Horace's general estimate of the two poets; a good thing in Chœrilus makes him laugh, it is so unexpected, and for the same reason a bad thing in Homer makes him indignant.

360. **verum operi longo**: *i.e.* there is an excuse for Homer in the length of his work. — **somnum**, *a sleepy moment.*

361. **ut pictura**, etc.: *i.e.* a work of art should be judged like a picture, not by an immutable criterion, but in reference to its character and scope. Tintoretto and Holbein are not expected to have the same touch. All this applies also to poetry.

363. **amat obscurum**: *i.e. needs a dim light.*

365. **semel, deciens**: *i.e.* a picture, for instance, to be seen once at some festival would need a different treatment from a permanent work of art.

Digitized by Google

O maior iuvenum, quamvis et voce paterna
fingeris ad rectum et per te sapis, hoc tibi dictum
tolle memor, certis medium et tolerabile rebus
recte concedi: consultus iuris et actor
causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cascellius Aulus,
sed tamen in pretio est; mediocribus esse poetis
non homines, non di, non concessere columnae.
Vt gratas inter mensas symphonia discors
et crassum unguentum et Sardo cum melle papaver
offendunt, poterat duci quia cena sine istis:
sic animis natum inventumque poema iuvandis,
si paullum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
indoctusque pilae discive trochive quiescit,
ne spissae risum tollant impune coronae;

366. **O maior iuvenum**, etc.: a development of **quo virtus, quo ferat error** (308). First, a natural gift is necessary. We know too little of the persons addressed to say why the elder son is selected here, but one might almost suppose that Horace thought his vocation doubtful. It is possible, however, that the boy had only come to the age when it was necessary to determine his ability. This last supposition would account for **quamvis et voce**, etc., as well as for v. 385.

368. **certis rebus**: *i.e.* such as he enumerates in the next three verses. Cf. Cic. *de Orat.* I. 26. 118.

370. **abest**: *i.e.* may be, etc., a simple statement, as often in suppositions.

371. **Messalae**: cf. *Sat.* I. 10. 29; *Od.* III. 21. — **scit**: *i.e.* as a lawyer. — **Cascellius**: a famous jurisconsult; cf. Val. Max. VI. 2. 12.

372. **mediocribus**: cf. *tribuno*, *Sat.* I. 6. 25.

373. **di**: cf. *dis hominibusque invitis*, Cic. *ad Q. Frat.* III. 2, evidently a proverbial expression. — **columnae**: *i.e.* the booksellers, whose wares were exposed for sale on pillars in front of their booths. Cf. *pila*, *Sat.* I. 4. 71.

374. **symphonia**, *music*, not a necessity, but a luxury.

375. **crassum**, *coarse*, and so not well prepared. — **Sardo**: the honey of Sardinia was said to be bitter; cf. *melle Corsico quod asperrimum habetur*, Plin. *H.N.* XXX. 28. (10). — **papaver**: cf. (*Papaveris*) *semen tostum in secunda mensa cum melle apud antiquos dabatur*, Plin. *H.N.* XIX. 168. (53).

376. **duci**: cf. *producimus*, *Sat.* I. 5. 70.

379. **campestribus**: cf. I. 18. 54.

380. **pilae**: cf. *Sat.* I. 5. 48 *seq.* — **disci**, etc.: cf. *Sat.* II. 2. 13. — **trochi**: cf. *Od.* III. 24. 57.

381. **spissae**: cf. v. 205. and I. 19. 41. — **impune**, *without re-*

Digitized by Google

qui nescit versus, tamen audet fingere. 'Quidni? Liber et ingenuus, praesertim census equestrem summam nummorum, vitioque remotus ab omni.' Tu nihil invita dices faciesve Minerva; 385
id tibi iudicium est, ea mens: si quid tamen olim scripseris, in Maeci descendat iudicis aures et patris et nostras, nonumque prematur in annum, membranis intus positis. Delere licebit quod non edideris; nescit vox missa reverti. 390

Silvestris homines sacer interpresque deorum caedibus et victu foedo deterruit Orpheus, dictus ob hoc lenire tigris rabidosque leones. Dictus et Amphion Thebanae conditor urbis

straint, which nobody would have a right to hinder. — **coronae**: cf. I. 18. 53.

382. **quidni**, etc.: an ironical suggestion that any free citizen with a competence and a good moral character can write.

383. **ingenuus**, *a gentleman; i.e.* not only a free citizen, but the son of a free father. — **census**, *with a fortune of*, or *assessed for*. — **equestrem**: cf. I. 1. 58 and note.

384. **summam**: governed by **census**, used after the analogy of verbs taking a double accusative.

385. **invita**: cf. **di**, v. 373, and *quia nihil decet invita* (*ut aiunt*) *Minerva, id est adversante et repugnante natura*, Cic. *Off.* I. 31. 110.

386. **iudicium**: cf. v. 367. — **mens**, *purpose; i.e.* you have the good judgment and (at present) a fixed purpose, etc.

387. **Maeci**: cf. *Sat.* I. 10. 38. — **in aures**, etc.: *i.e.* seek the most rigid criticism.

388. **nonum**: not to be taken too literally, but there is perhaps an allusion to the *Smyrna* of Helvius Cinna, which was nine years in the making. See Catull. 95. 1. Wieland takes the words as intended to dissuade the young man from publishing. But this Horace would be likely to do privately, rather than in an open letter.

391. **silvestris**, etc.: a defence of the dignity of poetry. It must be remembered that the practical Roman regarded everything but war, statesmanship, and money-making as idle and unmanly employments, and hence even Cicero has to defend his interest in these *leviores artes* (as in *pro Arch.* 12 *seq.* — **sacer**: the early poets were regarded as inspired (cf. Virg. *Æn.* VI. 662 and 645), and had in all literature a kind of superhuman character; cf. *vate sacro*, *Od.* IV. 9. 28.

392. **victu foedo**: *i.e.* the rude subsistence consisting of the natural growth of trees. Cf. *Sat.* I. 3. 100. — **Orpheus**: cf. Virg. *Æn.* VI. 645; Aristoph. *Frogs*, 1032.

393. **ob hoc**, etc.: *i.e.* Horace explains the myths about Orpheus as referring to his taming the savage hearts of men.

394. **Amphion**: cf. I. 18. 41.

Digitized by Google

saxa movere sono testudinis et prece blanda
ducere quo vellet. Fuit haec sapientia quondam,
publica privatis secernere, sacra profanis,
concubitu prohibere vago, dare iura maritis,
oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
versibus exacuit; dictae per carmina sortes,
et vitae monstrata via est; et gratia regum
Pieriis tentata modis, ludusque repertus
et longorum operum finis: ne forte pudori
sit tibi Musa lyrae sollers et cantor Apollo.
Natura fieret laudabile carmen an arte
quaesitum est: ego nec studium sine divite vena,
nec rude quid possit video ingenium; alterius sic
altera poscit opem res, et coniurat amice.
Qui studet optatam cursu contingere metam,
multa tulit fecitque puer, sudavit et alsit;

395. **testudinis**: cf. *Od.* I. 32. 14. — **prece blanda**: *i.e.* the persuasive accents of his song; cf. *Od.* I. 24. 13.

396. **fuit haec sapientia**: *i.e.* such acts as those of Orpheus and Amphion were regarded as wisdom, inasmuch as they gave civilization to mankind. Cf. Cic. *de Am.* 2. 6 and 7.

397. **publica**, etc.: cf. Horace's account of the origin of society. *Sat.* I. 3. 99.

399. **ligno**: alluding to the ἄξονες, the wooden tablets of the laws at Athens. Cf. Plut. *Solon*, 25.

400. **sic**, etc.: *i.e.* inasmuch as the poets performed these services, they were regarded with reverence.

402. **post hos**, etc.: *i.e.* the next service to mankind was that of Homer and Tyrtæus in inspiring men to warlike deeds by their poems.

403. **sortes**: *i.e.* oracles were in poetical form.

404. **vitae via**, etc.: referring to the didactic and gnomic poets, Hesiod and the like. — **gratia regum**: alluding to lyric poets, who flourished at the courts of monarchs.

405. **Pieriis**: cf. *Od.* IV. 3. 18. — **ludus**: *i.e.* dramatic poetry; cf. II. 1. 140.

406. **finis**: cf. II. 1. 141. — **ne forte**: cf. I. 1. 13, note.

408. **natura**, etc.: cf. v. 295.

409. **nec studium**, etc.: cf. Cicero's view, in *pro Archia*, 15, so also *Od.* IV. 4. 33. — **vena**: cf. *Od.* II. 18. 10.

410. **rude**, *raw*.

412. **qui studet**, etc.: a confirmatory parallel from gymnastic art.

Digitized by Google

abstinuit venere et vino. Qui Pythia cantat
tibicen, didicit prius extimuitque magistrum.
Nunc satis est dixisse: 'Ego mira poemata pango;
occupet extremum scabies; mihi turpe relinqui est
et quod non didici sane nescire fateri.'
Vt praeco ad merces turbam qui cogit emendas,
adsentatores iubet ad lucrum ire poeta
dives agris, dives positis in faenore nummis.
Si vero est unctum qui recte ponere possit,
et spondere levi pro paupere, et eripere atris
litibus implicitum, mirabor, si sciet inter-
noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui,
nolito ad versus tibi factos ducere plenum

414. **qui . . . cantat**, etc.: another parallel from music. — **Pythia**: referring to the musical contests at the Greek games; cf. *Olympia*, I. 1. 50.

416. **nunc**, etc.: *i.e.* but now we have changed all that, and everybody enters the race and is ashamed to be left behind. — **ego mira**, etc.: *i.e.* go to, I'll rhyme it with the best, and the Devil take the hindmost.

417. **occupet**, etc.: evidently a children's challenge in a game: cf. "Last in bed put out the light."

418. **sane**, *at all*, cf. I. 7. 61. The whole is a repetition of the theme in v. 382 *seq.*

419. **ut praeco**, etc.: a warning against flattery; cf. v. 387 *seq.*

420. **ad lucrum ire**: *i.e.* the auctioneer bids the people come and make their fortune by great bargains, and so the rich author tacitly says to his flattering hearers that it will be their gain.

421. **dives agris**, etc.: repeated from *Sat.* I. 2. 13.

422. **si vero est**: opposed to **tu**, etc.; *i.e.* such a man can hardly tell the difference between the true friend and the flatterer, so it isn't much use to warn him; but *you* must be on your guard. Cf. Cicero's picture of the *assentator*, *de Am.* 25. 94 *seq.* — **unctum**: cf. *Sat.* II. 6. 64, and *Ep.* I. 14. 21, I. 15. 44. — **recte**, *in style.* — **ponere**: cf. *Sat.* II. 2. 23. — **possit**: it is implied also that he can descend to such means.

423. **spondere**: *i.e.* become his security on one of the numerous occasions where that service was required; cf. II. 2. 67. — **levi**: *i.e. humble, irresponsible;* cf. *gravis auctor* and the like. — **atris**, *dismal; i.e.* harassing, worrying; cf. **atra cura.**

425. **beatus**, *tickled with men's praise*, but cf. II. 2. 108.

426. **donaris** (fut. perf.): *i.e.* if you have already a *protégé.*

427. **nolito**, etc.: *i.e.* amid the pleasures of the table, when the poet is made happy by your entertainment.

Digitized by Google

laetitiae; clamabit enim 'pulchre! bene! recte!'
pallescet super his; etiam stillabit amicis
ex oculis rorem, saliet, tundet pede terram.
Vt qui conducti plorant in funere, dicunt
et faciunt prope plura dolentibus ex animo, sic
derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
et torquere mero quem perspexisse laborant,
an sit amicitia dignus: si carmina condes,
nunquam te fallant animi sub volpe latentes.
Quintilio si quid recitares, 'Corrige sodes
hoc,' aiebat, 'et hoc:' melius te posse negares
bis terque expertum frustra, delere iubebat
et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
nullum ultra verbum aut operam insumebat inanem,
quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
culpabit duros, incomptis adlinet atrum

429. **pallescet**: *i.e.* with interest in the poem. — **super his**, *besides;* see *Sat.* II. 6. 3 (but cf. II. 1. 152).

430. **saliet**, etc.: of the guest's extreme enthusiasm over the work.

433. **imi**: cf. the table in *Sat.* II. 8. — **derisor**: cf. the flattery of Balatro, *Sat.* II. 8. 65 *seq.*

434. **reges**, etc.: *i.e.* instead of using your wine and dainties to extract insincere praise, do as kings are wont, use the bowl to discover whether admirers are honest; cf. *laetitiae*, v. 428.

435. **torquere**: cf. I. 18. 38; *Sat.* I. 4. 89. — **laborant**: cf. I. 3. 2.

437. **fallant**: hortatory.

438. **Quintilio**: Quintilius Varus (cf. *Od.* I. 24. 5), an example of a sincere friend and critic, such as one ought to choose. — **recitares**: general condition in the second person singular, thrown into past time.

439. **negares**: hortatory subjunctive used as a condition, thrown into past time.

440. **bis terque**, etc.: *i.e.* after trying several times.

441. **incudi reddere**: *i.e.* to forge them all over anew.

442. **malles**: cf. note to **negares**.

444. **quin**: on account of the idea of hindrance in the preceding verse. — **sine rivali**: *i.e.* as Cicero says of Pompey, "in love with himself without a rival," *ad Q. Frat.* III. 8. 4.

445. **vir bonus et prudens**: *i.e.* a friend who is both honest and wise when applied to as a critic.

Digitized by Google

transverso calamo signum, ambitiosa recidet
ornamenta, parum claris lucem dare coget,
arguet ambigue dictum, mutanda notabit,
fiet Aristarchus, nec dicet, 'Cur ego amicum
offendam in nugis?' Hae nugae seria ducent
in mala derisum semel exceptumque sinistre.

Vt mala quem scabies aut morbus regius urget,
aut fanaticus error et iracunda Diana,
vesanum tetigisse timent fugiuntque poetam
qui sapiunt, agitant pueri incautique sequuntur.
Hic, dum sublimis versus ructatur et errat,
si veluti merulis intentus decidit auceps
in puteum foveamve; licet 'Succurrite' longum
clamet 'io cives,' non sit qui tollere curet.
Si curet quis opem ferre et demittere funem,
'Qui scis an prudens huc se proiecerit atque

447. **transverso**: *i.e.* crossing out. — **calamo**: the reference here is to writing with a pen, as above in **delere** to writing with a *stilus*. — **ambitiosa**: not merely *ambitious* in our sense, but with the figure still alive, courting admiration by the use of forced expressions, *ostentatious*.

450. **Aristarchus**: the great Alexandrine critic of Homer, whose name had become proverbial. Cf. Cic. *ad Att.* I. 14. 3.

451. **nugis**: *i.e.* slight faults.

452. **derisum semel**, etc.: *i.e.* in his public appearance, inasmuch as these faults will hazard the poet's reputation.

453. **ut mala**, etc.: *i.e.* the faults will make men avoid the poet as if he had a contagious disease or a frenzy. — **morbus regius**: *i.e.* the jaundice, regarded as contagious.

454. **Diana**: the Thracian Brauronia, identified with Artemis, and so with Diana, was supposed to cause madness in those who offended her; cf. Soph. *Ajax*, 172.

456. **agitant**, etc.: cf. *Sat.* II. 3. 130, and I. 3. 134. The worrying of a crazy man by the street Arabs seems to have been a common joke in all ages.

459. **longum**: *i.e.* so as to be heard afar. Cf. the Scotch "a far cry."

460. **clamet**: cf. I. 17. 60. — **non sit**: amounting to an imperative, whether it is directly hortatory (as in I. 18. 72) or in the "potential" construction in accordance with **timent**, v. 455, implying "no wise man," etc.

461. **si curet**, etc.: *i.e.* the fellow is so foolish, the presumption is that he wished to destroy himself like Empedocles.

462. **qui scis an**, *how do you know but?* with the affirmative idea contained in **nescio an**, etc.

Digitized by Google

servari nolit ?' dicam, Siculique poetae
narrabo interitum. 'Deus immortalis haberi
dum cupit Empedocles, ardentem frigidus Aetnam
insiluit. Sit ius liceatque perire poetis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, iam
fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet ; utrum
minxerit in patrios cineres, an triste bidental
moverit incestus : certe furit, ac velut ursus
obiectos caveae valuit si frangere clatros,
indoctum doctumque fugat recitator acerbus ;
quem vero arripuit, tenet occiditque legendo,
non missura cutem, nisi plena cruoris, hirudo.'

463. **Siculique poetae**: Empedocles who, according to the story which Horace gives, threw himself into the crater of Ætna in order to disappear miraculously.

465. **dum cupit**, etc.: cf. I. 2. 21 and note. — **frigidus**: a grim joke. Empedocles is called cold as opposed to the fire of Ætna, implying that his act was done without excitement, in cold blood; cf. the uses of *calidus*.

467. **idem**: *i.e.* just as much, an equal outrage. — **occidenti**, governed by **idem**, in imitation of a Greek construction. This is the only spondaic verse in Horace.

468. **nec semel**, etc.: *i.e.* this isn't the first time, and in a confirmed case there is no hope of his recovery; 'he is joined to his idols, let him alone.'

470. **nec satis**, etc.: *i.e.* we cannot account for his madness, it is true, but he is certainly raving, and is avoided by everybody just as if he were a wild animal. If, however, he catches anybody, he sticks to him like a leech. So with this jocose view of the poetic craze Horace closes the epistle.

Digitized by Google

PRESSWORK BY
GINN & COMPANY,
BOSTON.

Digitized by Google

Digitized by Google

Latin Text-Books.

		INTROD. PRICE.
ALLEN & GREENOUGH:	**Latin Grammar**	$1.12
	Latin Composition	1.12
	Cæsar (7 books, with vocabulary; illustrated)	1.25
	Sallust's Catiline	.60
	Cicero (13 orations, with vocabulary; illustrated)	1.25
	Cicero de Senectute	.50
	Ovid (with vocabulary)	1.40
	Virgil (Bucolics, and 6 Books of the Æneid)	1.12
	Preparatory Course of Latin Prose	1.40
ALLEN	**Latin Primer**	.90
	New Latin Method	.90
	Introduction to Latin Composition	.90
	Latin Reader	1.40
	Latin Lexicon	.90
	Remnants of Early Latin	.75
	Germania and Agricola of Tacitus	1.00
BLACKBURN	**Essentials of Latin Grammar**	.70
	Latin Exercises	.60
	Latin Grammar and Exercises (in one volume)	1.00
COLLAR & DANIELL:	**Beginners' Book in Latin**	.00
COLLEGE SERIES OF LATIN AUTHORS.		
CROWELL	**Selections from the Latin Poets**	1.40
CROWELL & RICHARDSON:	**Brief History of Roman Lit.** (BENDER)	1.00
GREENOUGH	**Virgil**:—	
	Bucolics and 6 Books of Æneid (with vocab.)	1.60
	Bucolics and 6 Books of Æneid (without vocab.)	1.12
	Last 6 Books of Æneid, and Georgics (with notes)	1.12
	Bucolics, Æneid, and Georgics (complete, with notes)	1.60
	Text of Virgil (complete)	.75
	Vocabulary to the whole of Virgil	1.00
GINN & CO.	**Classical Atlas and Geography** (cloth)	2.00
HALSEY	**Etymology of Latin and Greek**	1.12
	Classical Wall Maps (three or more), each	3.50
KEEP	**Essential Uses of the Moods in Greek and Latin**	.25
KING	**Latin Pronunciation**	.25
LEIGHTON	**Latin Lessons**	1.12
	First Steps in Latin	1.12
MADVIG	**Latin Grammar** (by THACHER)	2.25
PARKHURST	**Latin Verb**	.35
PARKER & PREBLE:	**Handbook of Latin Writing**	.50
SHUMWAY	**Latin Synonymes**	.30
STICKNEY	**Cicero de Natura Deorum**	1.40
TETLOW	**Inductive Latin Lessons**	1.12
TOMLINSON	**Manual for the Study of Latin Grammar**	.20
	Latin for Sight Reading	1.00
WHITE (J. W.)	**Schmidt's Rhythmic and Metric**	2.50
WHITE (J. T.)	**Junior Students' Latin-English Lexicon** (mor.)	1.75
	English-Latin Lexicon (sheep)	1.50
	Latin-English and English-Latin Lexicon (sheep)	3.00
WHITON	**Auxilia Vergiliana**; or, First Steps in Latin Prosody	.15
	Six Weeks' Preparation for Reading Cæsar	.40

Copies sent to Teachers for Examination, with a view to Introduction, on receipt of Introduction Price.

GINN & COMPANY, Publishers,

BOSTON, NEW YORK, AND CHICAGO.

Digitized by Google

GREEK BOOKS.

Allen	Medea of Euripides	$1.00
College Series of Greek Authors	....See D'Ooge, Dyer, Humphreys.	
D'Ooge	Sophocles' Antigone: *Text and Notes*	.95
	Text only	.45
Dyer	Plato's Apology and Crito: *Text and Notes*	.95
	Text only	.45
Flagg	Hellenic Orations of Demosthenes	1.00
	Anacreontics	.35
	Seven against Thebes	1.00
Goodwin	Greek Grammar	1.50
	Greek Reader	1.50
	Greek Moods and Tenses	1.50
	Selections from Xenophon and Herodotus	1.50
Goodwin & White:	Anabasis	1.00
	Anabasis (*with Vocabulary*)	1.50
Humphreys	Aristophanes' Clouds: *Text and Notes*	.95
	Text only	.45
Keep	Essential Uses of the Moods	.25
Kendrick	Greek at Sight	.15
Leighton	New Greek Lessons	1.20
Liddell & Scott	Abridged Greek-English Lexicon	1.90
	Unabridged Greek-English Lexicon	9.40
Seymour	Selected Odes of Pindar	1.40
Sidgwick	Greek Prose Composition	1.50
Tarbell	Philippics of Demosthenes	1.00
Tyler	Selections from Greek Lyric Poets	1.00
White	First Lessons in Greek	1.20
	Schmidt's Rhythmic and Metric of the Classical Languages	2.50
	Œdipus Tyrannus of Sophocles	1.12
	Stein's Dialect of Herodotus	.10
Whiton	Orations of Lysias	1.00

Copies sent to teachers for examination, with a view to Introduction, on receipt of Introduction Price given above.

GINN & COMPANY, Publishers.

BOSTON. NEW YORK. CHICAGO.

Digitized by Google

Mathematics.[2]

		Introd. Prices.
Byerly	Differential Calculus	$2.00
	Integral Calculus	2.00
Ginn	Addition Manual	.15
Halsted	Mensuration	1.00
Hardy	Quaternions	2.00
Hill	Geometry for Beginners	1.00
Sprague	Rapid Addition	.10
Taylor	Elements of the Calculus	1.80
Wentworth	Grammar School Arithmetic	.75
	Shorter Course in Algebra	1.00
	Elements of Algebra	1.12
	Complete Algebra	1.40
	Plane Geometry	.75
	Plane and Solid Geometry	1.25
	Plane and Solid Geometry, and Trigonometry	1.40
	Plane Trigonometry and Tables. *Paper*	.60
	Pl. and Sph. Trig., Surv., and Navigation	1.12
	Pl. and Sph. Trig., Surv., and Tables	1.25
	Trigonometric Formulas	1.00
Wentworth & Hill:	Practical Arithmetic	1.00
	Abridged Practical Arithmetic	.75
	Exercises in Arithmetic	
	Part I. *Exercise Manual*	
	Part II. *Examination Manual*	.35
	Answers (to both Parts)	.25
	Exercises in Algebra	.70
	Part I. *Exercise Manual*	.35
	Part II. *Examination Manual*	.35
	Answers (to both Parts)	.25
	Exercises in Geometry	.70
	Five-place Log. and Trig. Tables (7 *Tables*)	.50
	Five-place Log. and Trig. Tables (*Comp. Ed.*)	1.00
Wentworth & Reed:	First Steps in Number, *Pupils' Edition*	.30
	Teachers' Edition, complete	.90
	Parts I, II., and III. (separate), each	.30
Wheeler	Plane and Spherical Trig. and Tables	1.00

Copies sent to Teachers for examination, with a view to Introduction, on receipt of Introduction Price.

GINN & COMPANY, Publishers.

BOSTON. NEW YORK. CHICAGO.

Digitized by Google

BOOKS ON ENGLISH LITERATURE.

Allen	Reader's Guide to English History	$ .25
Arnold . . .	English Literature	1.50
Bancroft . .	A Method of English Composition	.50
Browne . .	Shakespere Versification	.25
Fulton & Trueblood:	Choice Readings	1.50
	Chart Illustrating Principles of Vocal Expression,	2.00
Genung . .	Practical Elements of Rhetoric	1.25
Gilmore . .	Outlines of the Art of Expression	.60
Ginn	Scott's Lady of the Lake . . . *Bds.*, .35; *Cloth*,	.50
	Scott's Tales of a Grandfather . *Bds.*, .40; *Cloth*,	.50
Gummere .	Handbook of Poetics	1.00
Hudson . .	Harvard Edition of Shakespeare: —	
	20 Vol. Edition. *Cloth, retail*	25.00
	10 Vol. Edition. *Cloth, retail*	20.00
	Life, Art, and Character of Shakespeare. 2 vols. *Cloth, retail*	4.00
	New School Shakespeare. *Cloth.* Each Play .	.45
	Old School Shakespeare, per play	.20
	Expurgated Family Shakespeare	10.00
	Essays on Education, English Studies, etc. . .	.25
	Three Volume Shakespeare, per vol.	1.25
	Text-Book of Poetry	1.25
	Text-Book of Prose	1.25
	Pamphlet Selections, Prose and Poetry . . .	.15
	Classical English Reader	1.00
Johnson . .	Rasselas . . . . . *Bds.*, .30; *Cloth*,	.40
Lee	Graphic Chart of English Literature	.25
Martineau .	The Peasant and the Prince . . *Bds.*, .35; *Cloth*,	.50
Minto . . .	Manual of English Prose Literature	1.50
	Characteristics of English Poets	2.00
Rolfe	Craik's English of Shakespeare	.90
Scott	Guy Mannering . . . . . *Bds.*, .60; *Cloth*,	.75
	Ivanhoe . . . . . *Bds.*, .60; *Cloth*,	.75
	Talisman . . . . . *Bds.*, .50; *Cloth*,	.60
	Rob Roy . . . . . *Bds.*, .60; *Cloth*,	.75
Sprague . .	Milton's Paradise Lost, and Lycidas	.45
	Six Selections from Irving's Sketch-Book *Bds.*, .25; *Cloth*,	.35
Swift	Gulliver's Travels . . . . . *Bds.*, .30; *Cloth*,	.40
Thom	Shakespeare and Chaucer Examinations . . .	.00

Copies sent to Teachers for Examination, with a view to Introduction, on receipt of the Introduction Price given above.

GINN & COMPANY, Publishers,
Boston, New York, and Chicago.

Digitized by Google

Digitized by Google

14 DAY USE
RETURN TO ➔ CIRCULATION DEPARTMENT
202 Main Library

LOAN PERIOD 1 HOME USE	2	3
4	5	6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
RENEWALS AND RECHARGES MAY BE MADE 4 DAYS PRIOR TO DUE DATE.
LOAN PERIODS ARE 1-MONTH, 3-MONTHS, AND 1-YEAR.
RENEWALS: CALL (415) 642-3405

DUE AS STAMPED BELOW

OCT 24 1990		
NOV 25 1990		

UNIVERSITY OF CALIFORNIA, BERKELEY
FORM NO. DD6, 60m, 1/83 BERKELEY, CA 94720

Digitized by Google

+ title page
of 10, 11, 55, 84, 137
167, 209, 224, 34
YB 27408
U.C. BERKELEY LIBRARIES
C006708289

Digitized by Google

Digitized by Google